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Future MEDIA WITH PASSION

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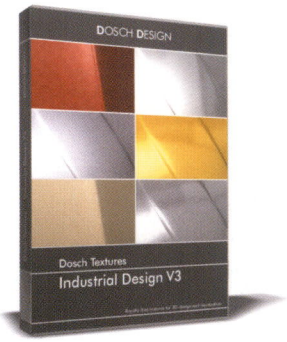

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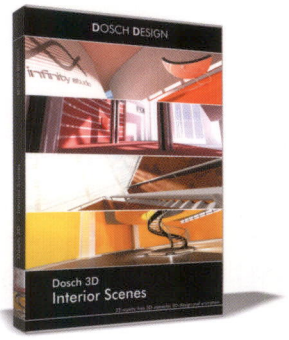

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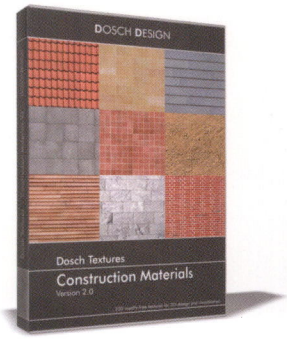

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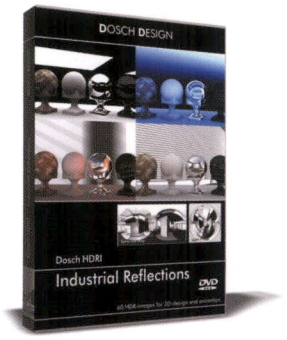

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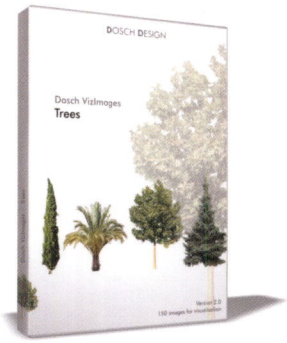

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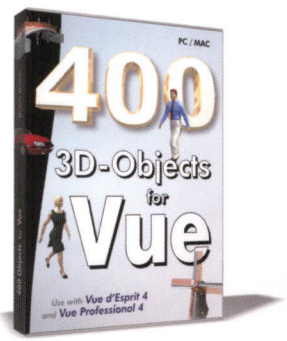
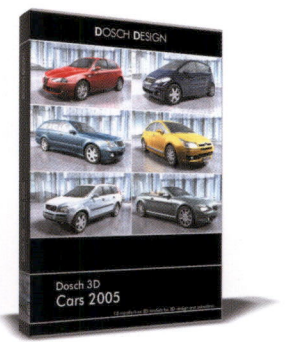
Trees



Dosch 3D:
400 Objects for VUE



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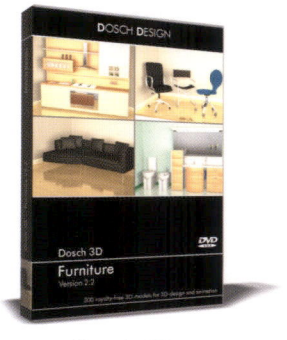

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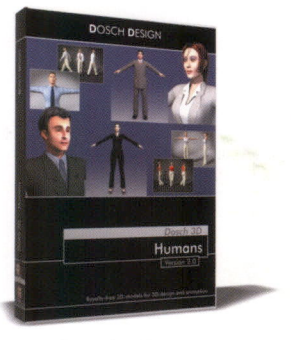

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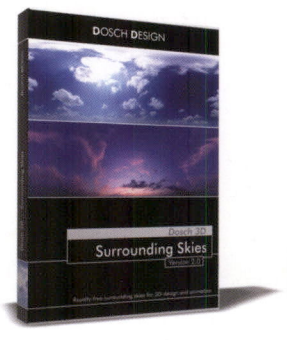

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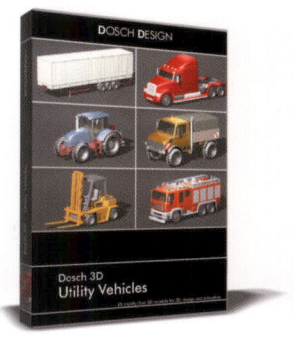

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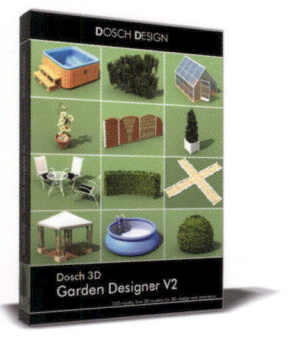

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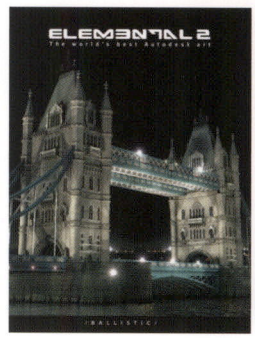

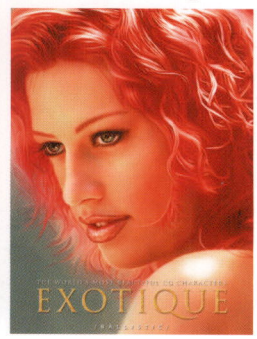

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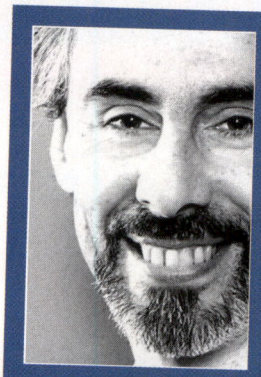
Welcome



So why is it that some people look down on illustration? Design is grand and the web is wonderful, everyone agrees, but even people who do it for a living often seem to regard illustration as second-rate. Comics legend Sal Buscema once told me wistfully he felt he'd just hacked it out – but to my mind, the fact that he cared so much *proves* he wasn't just a hack.

The great Norman Rockwell, whose work defined American illustration for an entire generation, had no doubt it was the attitude that made the difference. "No man with a conscience can just bat out illustrations," Rockwell wrote. "He's got to put all of his talent, all of his feeling into them. If illustration is not considered art, then that is something that we have brought upon ourselves by not considering ourselves artists. I believe that if we would say, 'I am not just an illustrator, I am an artist,' all works would show great improvement."

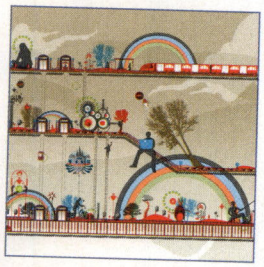
This issue we'll help you rediscover the art in illustration. We've got some really sensational tutorials, some inspirational looks at classic works that had a seminal effect on the world of illustration, and a guide to the potential of selling your work – yes, even your *illustration* work – as fine art. All it takes is a little know-how... and yes, maybe just a little *attitude*.

Alex Summersby

Expert creatives contributing to this issue include...

COVER IMAGE
Pascal Duval

Master of several different styles, Pascal has worked for clients as diverse as surf label O'Neill and financial firm Ernst and Young. Read more about him on page 78.
[w] www.lepascool.com



Cheeky Sweet Graphics

Thibault Choquel is a young graphic designer from Lille, France. After a period as a web designer, then as a designer in Copenhagen, he now works from his own studio in Lille.
[w] www.cheekysweetgraphics.com

Scott Hansen

A native of California, Scott has been working in print illustration and design for over six years under the name ISO50. He also designs posters and a clothing line.
[w] www.iso50.com

Lawrence Zeegen

Illustrator, educator, writer and agent, Lawrence is a true renaissance man. He is the author of *Digital Illustration and The Fundamentals of Illustration.*
[w] www.zeegen.com, www.zeegenrush.com

Tell us what topics you'd like to see covered in-depth in *Computer Arts Projects*. Contact us on: **[e] capeditor@futurenet.co.uk**

We're always on the lookout for new artists as well as established creatives – so if you're interested in contributing to the mag, please send some examples of your work to **[e] johann.chan@futurenet.co.uk**

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ABOUT YOUR FREE BADGES...

123Klan
A Gallic graffiti collective who made the transition to digital art, 123Klan hails from Lille, France
[w] www.123klan.com

WeWorkForThem
The US collective recently called it a day, but not before creating this badge design
[w] www.weworkforthem.com

Tado
Sheffield's most playful design duo ladles on the feel-good factor with a cute self-portrait
[w] www.tado.com

Jon Burgerman
This prolific UK illustrator is as famous for his doodling style as he is for classy *Flash* animations
[w] www.jonburgerman.com

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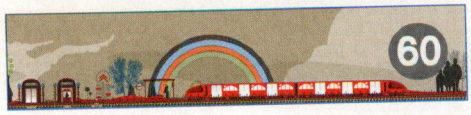

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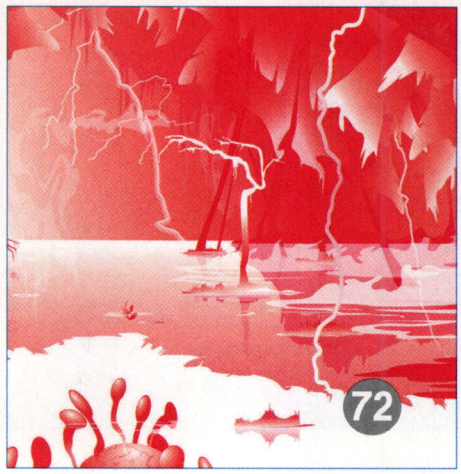

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Increase the power of *Illustrator* with this 'Special Edition' plug-in suite from Virtual Mirror, the commercial version of which sold for $129. Find out how to use the software in our tutorial, page 92...

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60 minutes of exclusive *Illustrator CS2* video training from Lynda.com

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Illustration showcase

What's new and exciting in the world of illustration? Take a look at some of the hottest international talent currently making a splash…

Violaine Barrois

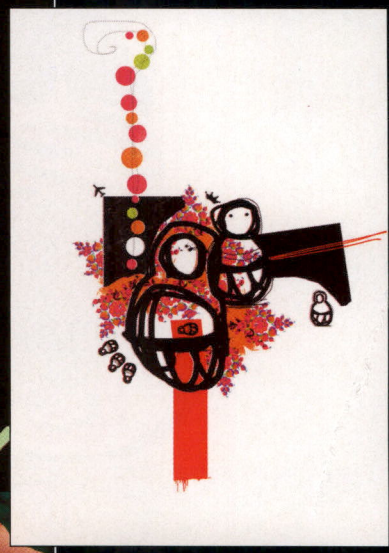
Madrid, Spain

How long have you been using *Illustrator*?
"I've been using *Illustrator* and *Photoshop* since I begun to study, four years ago."

Violaine is 21 years old and originally from Toulon in France, where she began her design studies. She moved to Madrid to continue her education a few years ago and has since worked at JW Thomson, Clave2 and AR Diffusion, all in Spain.

"My principal source of inspiration is life. I also try to be aware of what's happening in other media, art and fashion," Violaine says.

[w] www.violainebarrois.com



Edvard Scott

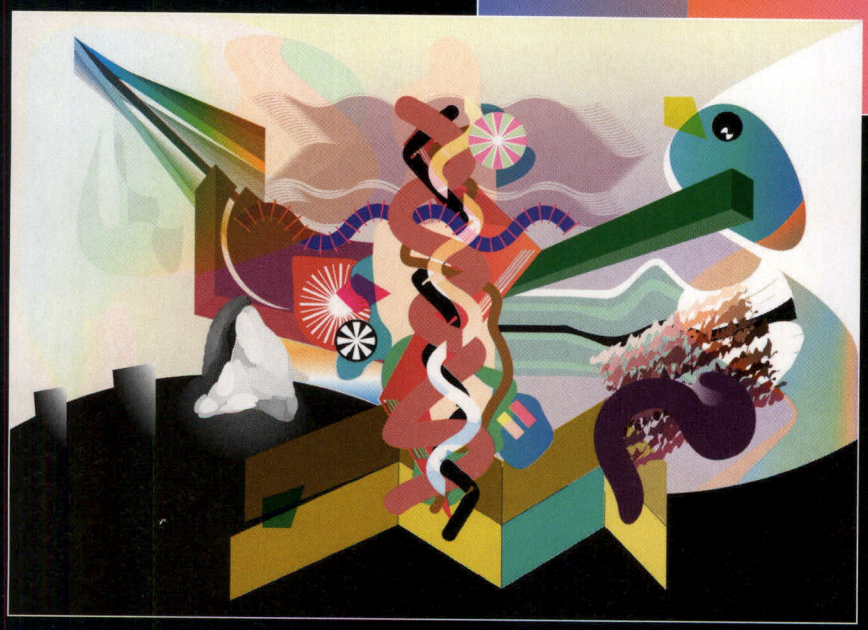
Sweden

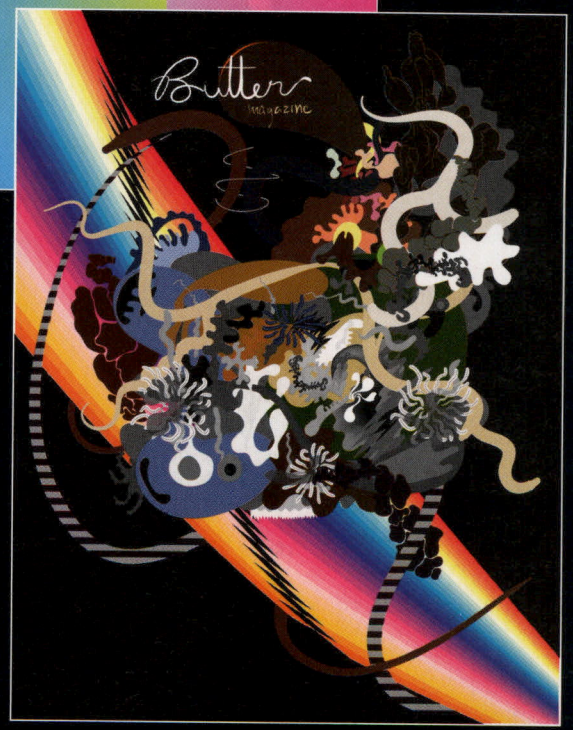
How long have you been using *Illustrator*? "For about two years now. Although most of the pieces I create are made in *Illustrator*, I would claim that my knowledge of *Photoshop* is far greater than my knowledge in *Illustrator*."

Edvard Scott operates his little one-man studio from the usually cold country of Sweden. He started doing illustrations and design back in 2004 and has since been involved in numerous projects, both as a freelance designer and with Stockholm Design Lab, where he's currently employed. Edvard has worked with everything from basic illustrations to major corporate identities, as well as motion graphics and magazine layouts.

"I mainly create for the fun of it and the fact that it makes me rather happy," Edvard says. "So I would say that if I can create something that makes somebody else happy or joyful, I've achieved what I wanted: nothing greater, nor smaller than happiness."

[w] www.edvardscott.com





Károly Királyfalvi, aka Drez

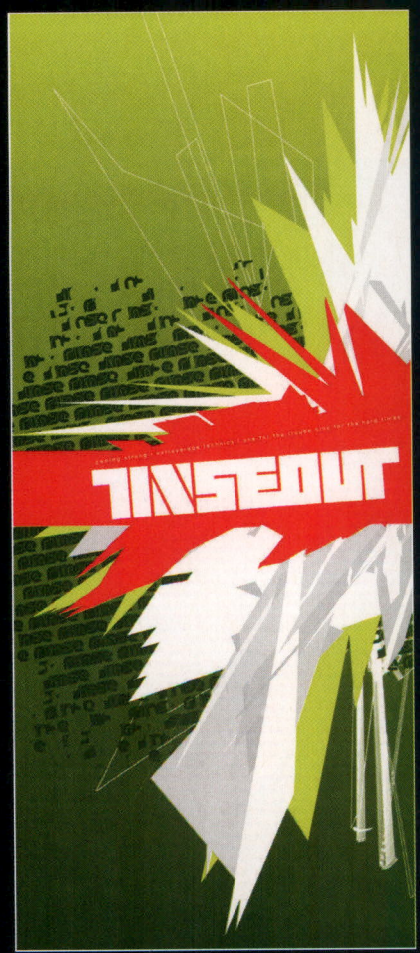
Hungary

How long have you been using *Illustrator*? "I create most of my stuff in *FreeHand*."

Drez is based in Budapest and has been posting his work on his Drezign website for seven years. He is 24 and works as a graphic designer and photographer, currently employed by Budapest-based graphic design studio Solid/relax. As well as producing work for his own site, Drez uses his Sublime website as an outlet for vector work.

"As a kid, I was interested in visual arts, but the main influence came from my father – he was a painter, poet and sculptor. The reason I create graphics in vector is that the results are always fully editable, lightweight and multi-functional, and always beautiful," Drez says.

[w] www.drezign.hu/06



Oscar Bjarnason

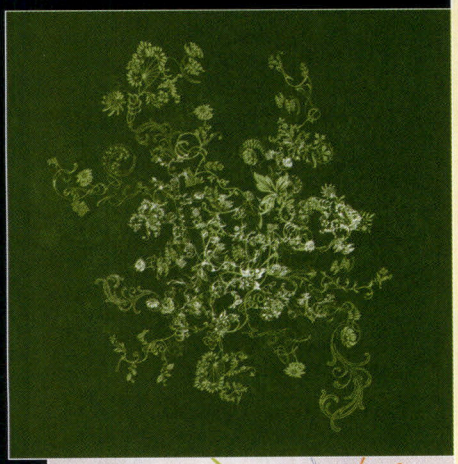
Iceland

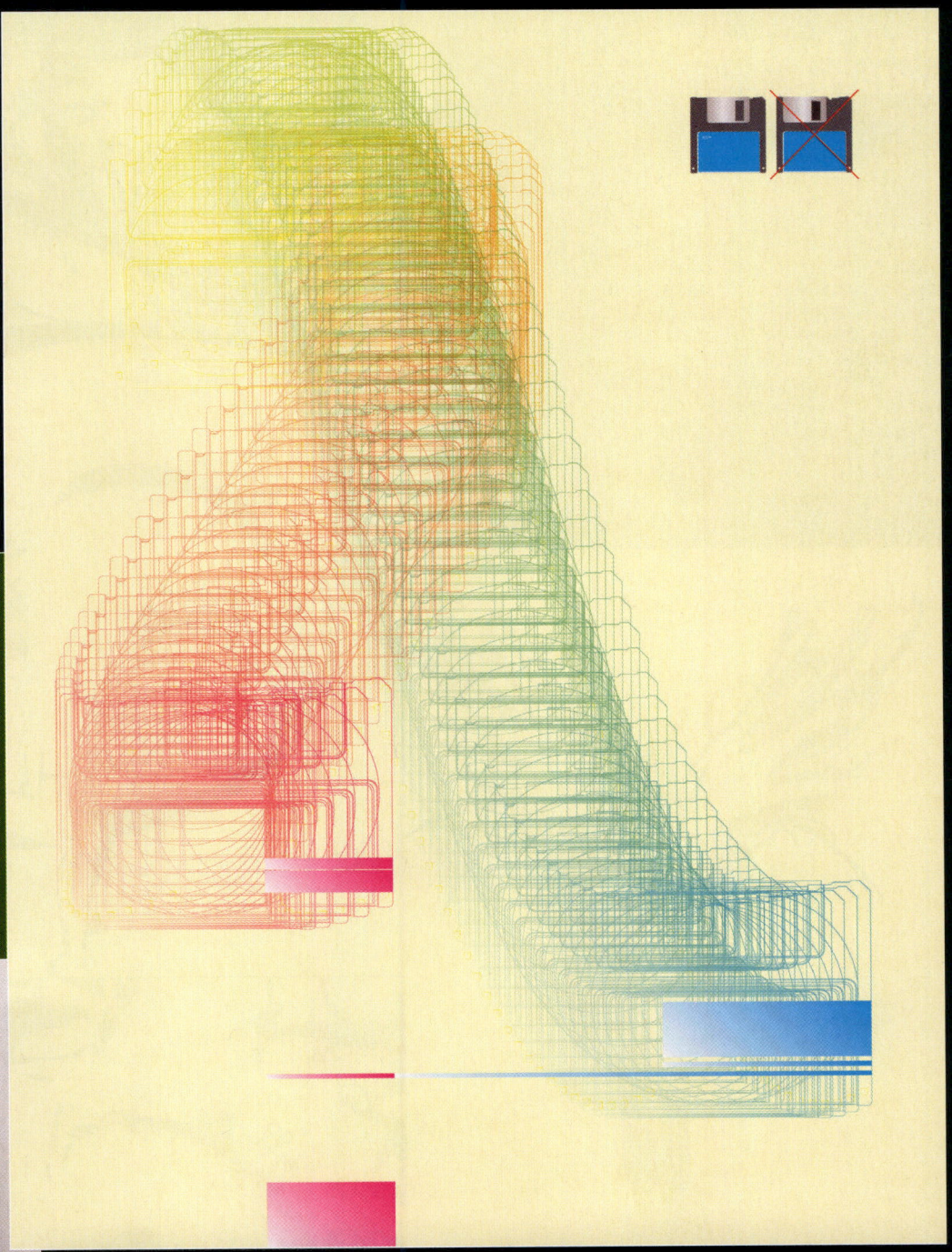
How long have you been using *Illustrator*?
"For about one and a half years now."

Oscar was born in the Faeroe Islands and now lives and works in Reykjavik, Iceland, as a designer and art director. Oscar's website is packed with recent work that he's done with many Icelandic organisations and companies.

"I try to put some meaning into my artwork," Oscar says. "Sometimes I just go with what comes first without thinking too much about it. I don't think I've got a specific style of my own. I try to explore as many styles/ideas as I can. The market is so small here in Iceland, so you have to be flexible in that way. Especially when working in an advertising agency."

[w] http://analog.sys.is





Paul Burgess/ Delarge

Brighton, UK

How long have you been using *Illustrator*?
"Almost a year."

Delarge is a collective of artists, musicians and photographers based in Brighton and London. "Our website features more than 35 photo galleries of artist features and live gigs, over 60 desktop wallpapers, MP3s, free sticker and poster downloads, and a shopping area, amongst other treats," says Paul.

"The devotchka prints [featured here] are inspired by fantasy art, graffiti and girls."

[w] www.delarge.co.uk
[w] www.streetstickers.co.uk

Jules
Lewes, UK

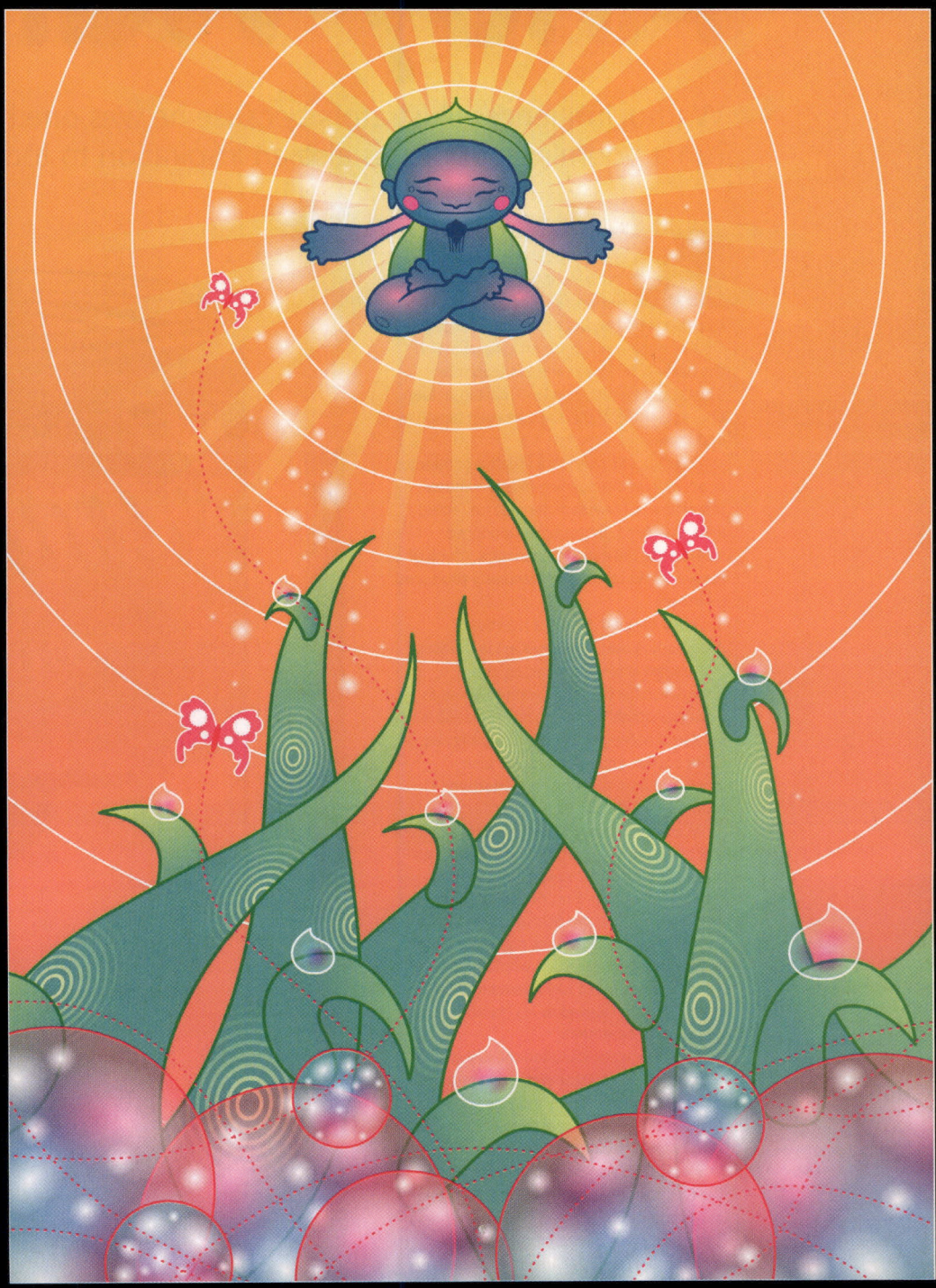
How long have you been using *Illustrator*?
"I started using *Illustrator* in my first job, but it's only really in the last two years it has become my main application."

Jules has been working as a graphic designer for ten years, but decided to go freelance two years ago so she could illustrate full time. She says all her work is now produced using *Illustrator* because she loves the flexibility the program provides.

"I'm always changing my mind about a composition or colour palette and *Illustrator* makes it easy to modify these," she says. "It all starts with a sketch that is scanned and traced with the Pen tool – after colouring the main shapes, I start adding the gradients and customise the brush strokes."

"I try to produce work that is fun to look at and not too serious. Inspiration can come from anywhere, but I read a lot of comics and books on nature and I find daydreaming helps a lot too."

[w] www.jules.net



Classic #1 1928-1987

Andy Warhol

Warhol influences illustrators because he was one himself. His ability to run a booming business is also an inspiration to today's digital artists...

Andy Warhol is possibly commercial art's greatest ever cross-over hit. He started out working as a commercial illustrator, producing ads for the burgeoning slew of post-war American magazines. In the early 1960s he made the leap from illustrator to artist, thanks in part to a deep understanding of the link between banality and fame.

Warhol was himself a fanatical collector of art and, at the now legendary 'Factory' loft space in New York, he also collected artists. Indeed, in the time-honoured tradition of the classical masters, much of his work was in fact mechanically produced by others.

He was unashamed of his roots, proclaiming that "Business art is the step that comes after Art. I started as a commercial artist, and I want to finish as a business artist." Best known for his vibrantly coloured screen prints of such things as Coke bottles and soup tins, he also produced iconic portraits of Marilyn Monroe and Elvis Presley.

Warhol is credited with helping America find its cultural voice. Drawing heavily on popular culture, he rapidly became the leading light of the Pop Art movement, which dominated the 60s art scene. He was known to frequent famous nightspots, such as Studio 54, where stars would go to cut the odd rug, and his experiences here doubtless contributed to his "famous for 15 minutes" comment.

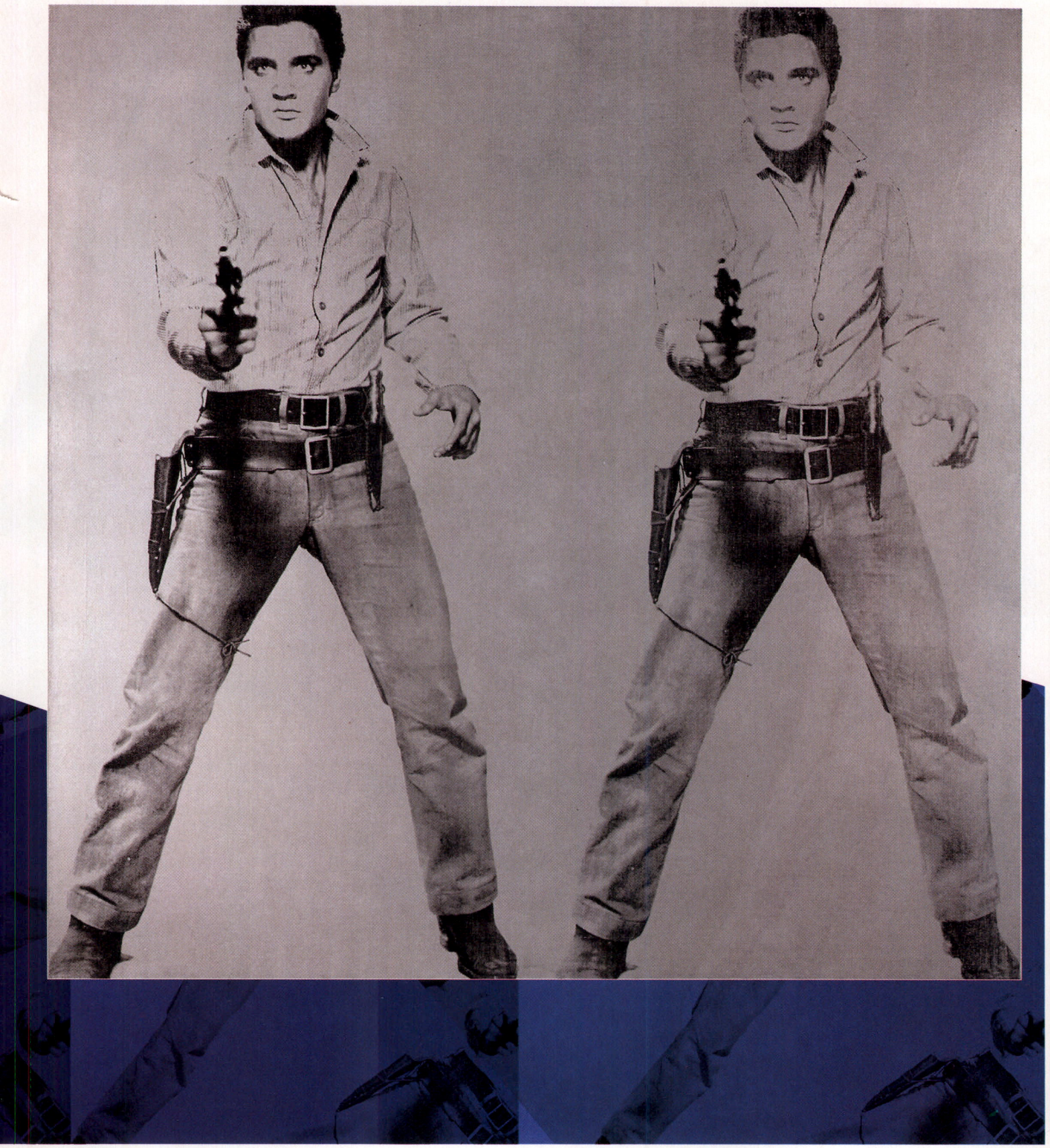
Warhol's work included more than 60 films, books and a stable of protégé artists. In this respect he shows the value of developing a field of talents which can be used to feed each other.

Possibly the most important thing illustrators can learn from him is that the last word has never been said on anything. The use of everyday objects and over-exposed personalities in his artworks showed that creativity can indeed turn the mundane into the celebrated. And if it doesn't work out, "It's just another job." ca-p

Right: Soup Can Series 1, Black Bean from 1968. Warhol turned everyday objects into iconic works of art. This silkscreen print can be seen at Tate Liverpool.

Far right: Double Elvis, from 1964, is currently on display at Tate Modern. The work shows Presley as a larger-than-life gun slinger. The repetition helps to make the point that stars of the silver screen are pretty interchangeable.

Images courtesy of Tate.



Feature

50 insider tips for illustrators

Work smarter, not harder, and keep your head above water with these tips and insights from some of the top names in the creative world...

Some of today's hardest working illustrators take time out to share their own top 50 glistening, information-packed, gems of knowledge. Carefully mined from real-life experiences, these handpicked nuggets will add an insider edge to getting on in your career. Get the low-down on starting up your own studio, promoting your work, the pros and cons of agents, getting that portfolio working effectively, winning clients and new business, pricing jobs, inspiration and collaborations, and how to structure your working week to fit it all in...

Compiled by Lawrence Zeegen, an illustrator, educator, writer and agent. Lawrence is the author of *Digital Illustration* and *The Fundamentals of Illustration*.
[w] www.zeegen.com, www.zeegenrush.com

Left: McFaul's image for *New Scientist* magazine was created using his own process of "draw, paint, cut, scribble, splash, scan, photograph, coffee, phone calls, email, draw, paint, manipulate, stare out of window..."
[w] www.mcfaul.net

Part 1

Getting started in illustration

1 An education in illustration

Many illustrators swear by the education they received as full-time art school students, while many others maintain 'learning on the job' is the best route. Steve Wilson, graduate of the University of Brighton Illustration BA course, notes, "I made loads of mistakes when starting out – there's a lot that can't be taught, you have to do it in practice..."

2 Putting education into practice

Picking your own way through the minefield that is contemporary illustration practice isn't easy. McFaul, himself a graduate of Kingston University's illustration undergraduate course declares, "Although the education I received was second to none, I'm still under the impression that those of us that left education at that time were dropped off in the middle of nowhere blindfolded! Watch out for the pitfalls.

3 The highs and the lows

Life as an illustrator can be rewarding one day and frustrating the next. Although it's demanding being your own boss, it's also an attractive lifestyle. JAKe, illustrator, cartoonist and animator, explains: "I haven't had a 'real' job for ten years – I'd find the structure too hard. One of the highs of life as an illustrator is that there's nobody telling me what time to get out of bed!" Create a daily structure that works for you.

4 Working from home

Setting up a studio to work out of is a crucial first step. If resources are low, your first studio may well be where you live. Jody Barton, illustrator with Big Active, having left his urban London lifestyle for a rural one, describes his space: "Two wobbly desks, two computers and a telephone – situated in the middle of nowhere. From my window I can see a truck on the way to the slaughterhouse."

5 Your first studio

You'll know when the time has come to set up your own studio away from where you live, because you'll have problems; a partner demanding the spare bedroom back for visiting guests or the kitchen table heaving under the weight of a Mac, monitor, scanner, printer and other kit. You can't set up your own studio until finances allow, but make sure you do it before it starts to affect everyone that you live with...

6 Turning a hobby into a job

Why work in illustration when it can appear such a haphazard career choice? Jon Burgerman, illustrator and king of doodles, admits, "It can feel isolating, but it turns your hobby into a job." McFaul, however, goes a little harder on his advice for aspiring illustrators: "Think lifestyle, not job." Get involved in illustration because you love doing it, not because it appears a smart career move. Jody Barton states: "Make work that is your own, not what you think will get you a big fizzy drinks ad campaign!"

7 Ask for advice

Seek advice from those who have already set up a studio, ask questions of internet service providers and telephone companies, and view a number of rental spaces before you make a final decision. "My working environment," explains Michael Gillette, based in San Francisco, "is a small cramped room, although I am moving to a new larger studio. I've always worked in chaotic places, but it doesn't seem to affect my work."

8 Technology – keep learning

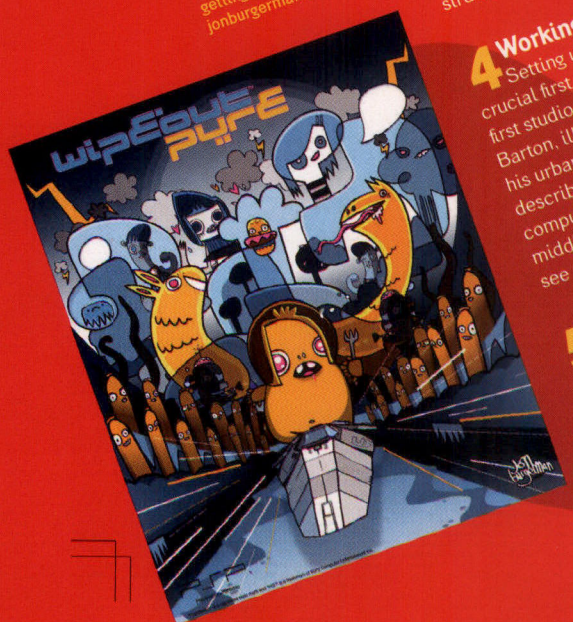
Understanding software and hardware issues is a necessity. Become friends with a technical whizz-kid or learn how to keep your kit performing in tip-top condition yourself. The pros outweigh the cons of the digital era, as far as Michael Gillette is concerned: "The flexibility of illustration in the digital age is a huge bonus," he states. "It allowed me to move from the UK to the US, after all."

9 The taxman and the accountant

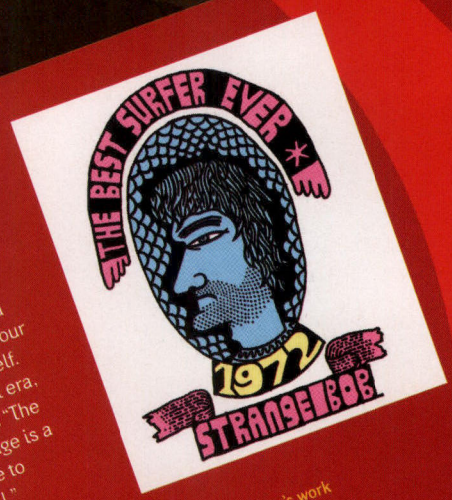
Enlist the services of a good accountant, one that understands the creative industries. Ian Wright, the London-based innovator, admits that his accountant has "bailed me out many times – he could be the key to my survival!" JAKe also advocates being organised from the outset although he admits to being a little lax: "For me it's receipts in a shoe box until I *really* have to look at it!"

10 The software police

Don't get prosecuted. Be street legal and avoid the temptation of using anything other than legit software. Update regularly, although in most cases you can skip every other version to save funds, and keep abreast of new software developments by reading magazine reviews and trying 30-day demos.

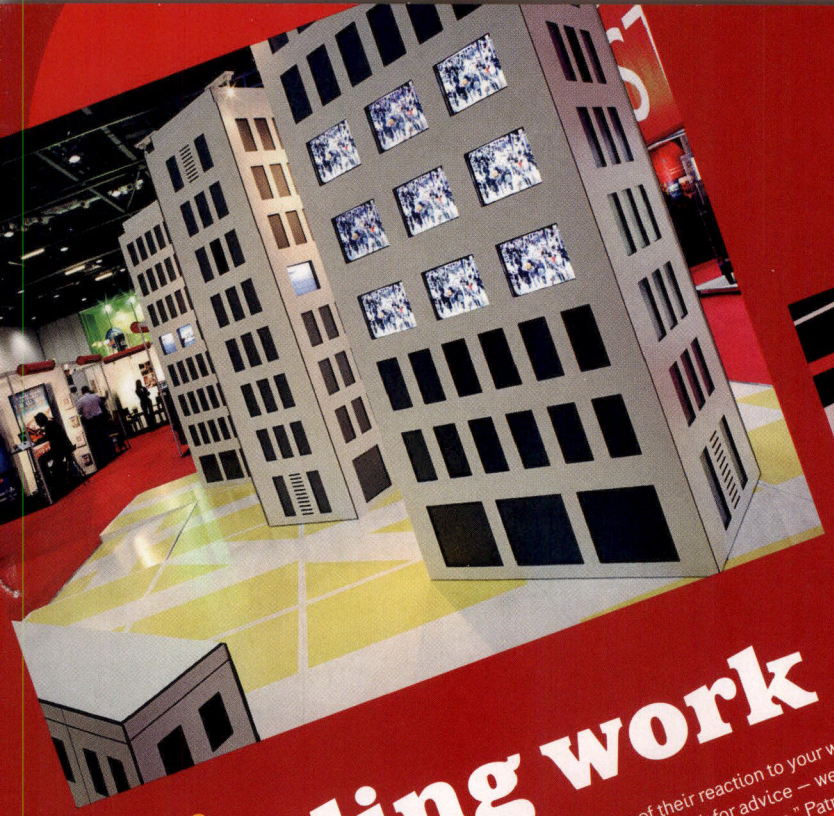


Below: Jon Burgerman's recent press ad for *WipEout Pure* on the PSP. Jon's advice is straightforward: "The best self promotion is doing great work and getting it seen." [w] www.jonburgerman.com



Top: Steve Wilson's work for The Living Things, a band signed to Sony BMG, for its album *Ahead of the Lions*. Wilson recalls, "I made loads of mistakes when starting out – there's a lot that can't be taught, you have to do it in practice..." [w] www.wilson2000.com.com

Above: Jody Barton's Strange Bob T-Shirt design for Mambo, Spring 2005. Barton works from "two wobbly desks" in his studio, which looks out on rural countryside, with "trucks on their way to the slaughterhouse." [w] www.jodybarton.co.uk



Far left: Anthony Burrill's recent installation project for the Barbican Centre in London. He worked with Mark Garside, PAM and Scarlet Projects. "WORK HARD AND BE NICE TO PEOPLE," states Anthony's own philosophy. [w] www.anthonyburrill.com

Left: Richard May's CD jacket image for 'new-art punksters Punish The Atom's album *I Cry Demolition*. Richard advocates simplicity when it comes to a promotional website: "Better 20 large images than 60 tiny ones – keep it simple and to the point," he states. [w] www.richard-may.com

Part 2

Finding work

1 Issues, ideas and strategies

Decide what self-promotion methods work for you but, whatever you choose, avoid annoying the people you're marketing to. Some illustrators advocate simple procedures: Patrick Thomas of Studio laVista, based in Barcelona, suggests simply, "Do every job as well as you possibly can – that's the best way to promote yourself." Jon Burgerman agrees: "The best self-promotion is doing great work and getting it seen."

2 Portfolio do's and don'ts

Your portfolio is a valuable tool, so prepare it well, keep it organised and look after it. Anthony Burrill, designer/illustrator, offers useful advice: "Keep it simple, with a good mixture of self-initiated and actual commissions. Make it look professional – good quality print-outs on decent paper." Steve Wilson suggests, "Put your hand in your pocket and invest in leather – your book, after all, will be going to big ad agencies competing against other illustrators' portfolios for the same job."

3 Online portfolios

Every illustrator needs a web-based portfolio, perhaps even more useful than a leather-bound one for reaching a wider audience. Richard May, co-founder of Pixelsurgeon and Black Convoy, reckons, "Better 20 large images than 60 tiny ones." He adds, "Make sure that the presentation does your work justice – keep it simple and to the point."

4 Attitude and commitment

Ian Wright advises hitting the streets and seeing lots of potential clients with your work: "Take notice of their reaction to your work, don't be afraid to ask for advice – we were all new to the profession once." Patrick Thomas offers clear-cut thinking: "Be prepared to work bloody hard if you're going to get anywhere." And Anthony Burrill quotes from one of his own letterpress self-promotional posters: "WORK HARD AND BE NICE TO PEOPLE!"

5 Keeping contacts

Get a good database application or get used to using a digital address book and spend time keeping it up to date, because it'll easily take up huge chunks of time later if you don't. Miles Donovan of Peepshow explains his own procedures: "All my contacts are on my Mac and iPod and are regularly updated and backed up – all important!" Peepshow's work-experience folk "phone around asking for names and emails of art directors, which is handy," admits Miles.

6 Winning clients and business

There is no magic formula for getting the job, nor a wand to wave to ensure success. It can be down to luck, but more often it's down to graft and persistence. Ensuring that your work is visible and is being seen by the right people at the right companies that are in a position to commission will help. Original work that is both brilliantly executed and communicates clearly will find admirers.

7 How to pitch

There are occasions when a phone call from an art director puts you in an interesting position. He/she explains that the agency is doing a pitch for a client and if it comes off, there will be stacks of work for you, all very well paid naturally. However, they need you to work frantically non-stop for 48 hours to win the pitch and can barely offer you £200. Think carefully about what to do.

8 Agents – pros and cons

There are so many factors for and against getting an agent, but the bottom line is that a great agent can get you work that you wouldn't have time to chase or even know of its existence. "My agents in New York," explains McFaul, "are worth their weight in gold, but I'm also very proactive myself." Miles Donovan agrees: "They find work you wouldn't normally get, command higher fees and offer support if things go wrong."

9 Be aware of industry developments

Being aware of what's happening in the design world is crucial, and keeping abreast of recent projects by other illustrators through news and reviews in magazines will help too. Checking sites such as Design Observer and Pixelsurgeon on a regular basis will ensure that you're constantly up to date. These activities shouldn't be a chore; they're valuable research.

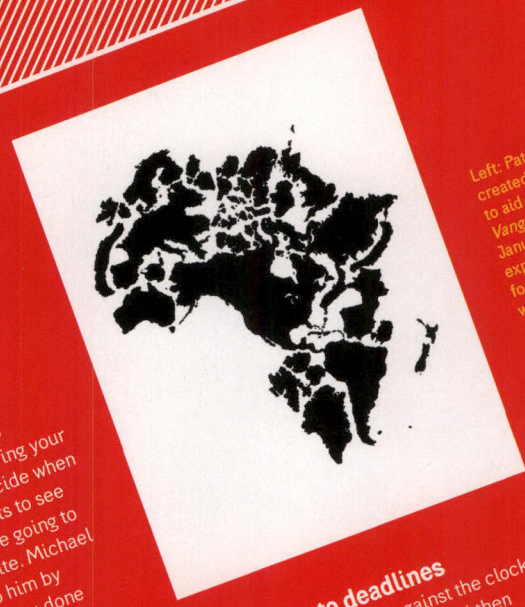
10 Successful meetings

Arrive early at a business meeting and make sure you've done your homework: know who you're seeing and familiarise yourself with the client's recent work. Large design and advertising agencies make this easy for you by having their press releases bound and in their reception areas. Be organised, take a notebook and pen to the meeting and ask questions if you're unsure. Be well groomed too – appearance does count.

Below: Peepshow's Miles Donovan created this image to target stores in an August 2005 issue of the *New Yorker*. "Agents," explains Donovan, "find work you wouldn't normally get." [w] www.milesdonovan.co.uk

Part 3

Managing your projects



Left: Patrick Thomas created 'The world unites to aid Africa' for *La Vanguadia* newspaper in January 2005. Thomas explains his principles for undertaking free work: "I don't regard making a piece of work against war, for example, as a 'job' – I consider it a moral obligation." [w] www.lavistadesign.com

1 What makes a great idea?

Knowing how to recognise a strong idea takes time and experience, although being aware of when your creative thinking is not up to scratch is a good start. A great idea will communicate your message without the need to talk it through. Remember, you won't be there to explain your illustration to everyone who views it! Richard May's straight-talking advice about how to recognise a strong concept is: "You just know!"

2 How and when to get ideas

There's no sure-fire, tried-and-tested method that will guarantee you'll always get a great idea, but that uncertainty and buzz you'll get from the pressure of having to come up with one is quite some drive. JAKe, from his studio in East London, reflects: "On a good day, it feels like they come out of nowhere – just sketchbook and pencil and start loosening up and see what happens..."

Below: JAKe created this T-shirt design for 2KbyGingham (available Spring 2006) from initial sketchbook doodlings and ideas. 'Ringo' is the Japanese word for 'Apple'. "On a good day, it feels like ideas just come from nowhere," offers JAKe. [w] www.jake-art.com

3 From beer mat to mood board

Illustrators' visuals/roughs vary as much as there are styles and ways of working. There is no rule-of-thumb to help here. Experience will determine how much work you'll need to undertake to get your idea across. Some art directors demand a high level of finish, others are happy to have a chat on the phone or via email and then let you go straight to artwork. Decide what's best for your own way of working.

4 The importance of originality

To survive in illustration, you need to offer a unique take on the world around you – it's your own visual language that will get the respect and the work from commissioning art directors. "There are far too many illustrators and designers churned out of colleges," states Patrick Thomas. "You are competing in a very strange environment against a huge number of talented and determined people," adds Jody Barton. "Make your own work!"

5 Making life a little easier

Having a game plan, understanding where you are right now and where you would like to be in 12 months' time can help dramatically. Plan carefully, structuring your week and your month in detail. Decide when you're going to make appointments to see potential clients, and when you're going to spend time updating your website. Michael Gillette recalls advice given to him by another illustrator: "What have you done today to show the world that you exist?"

6 Getting the price right

When putting a price on your work it's important not to panic. You can always take some time out to think about it. If you're offered a fee over the phone, ask for five minutes to have a think about it and say that you'll call back. Use your five minutes wisely: sum up against your previous experience, check against previous commissions to ensure that the fee seems fair. You can even make a phone call to another illustrator if you need a second opinion. If asked to name a price, you can always put the boot on the other foot and ask what the budget is – every job has a budget!

7 When to work for free

Nothing upsets illustrators more than discussion about free work. JAKe says: "You wouldn't ask a plumber to fix a leaky tap for free... 'It'll look good in your portfolio, maate!'" Michael Gillette agrees: "Only do free work for charities – it devalues the whole industry if you do it for clients, so don't do it." Patrick Thomas, guided by his principles, states: "A job that has no production budget is simply not worth doing. I don't regard making a piece of work against war, for example, as a 'job' – I consider it a moral obligation."

8 How to command the best fees

Advice about commanding top dollar for your work varies from illustrator to illustrator. Jody Barton advises that it's wise to keep in mind exactly what you do: "You are a professional, mostly with a qualification and sooner or later you'll have bills to pay. Never ever charge less than £100 per day and, of course, much of the work you undertake will demand somewhat higher fees."

9 Sticking to deadlines

Late nights working against the clock, working throughout the week and then straight through the weekend into the following week – illustration is rarely a nine-to-five existence, because some projects demand high levels of input to meet the deadline. Your professionalism is not only judged by your output, but also by your ability to deliver on time. "To miss a deadline for press is inconceivable," stresses Patrick Thomas.

10 Delivering the goods

Whether it's being available on the end of a phone or answering emails within a reasonable length of time, communicating regularly with your clients all helps ensure that you come across as a professional. If you want to work for a client a second time, make sure that their experience of working with you is a positive one. This isn't rocket science, just common sense.

Right: NEW's ad work for Carhartt mixes and matches a number of techniques and working methods. As for doing collaborative projects, "sometimes it's all peaches and cream, sometime it's chalk and cheese – but it's all good." [w] www.new-online.co.uk

Part 4

Creative thinking

1 Research and development

Illustration isn't an exact science: each illustrator has his or her own approaches to making images. However it works for you, it pays dividends to occasionally reflect upon your own working methods and processes. McFaul describes his creative process as follows: "Draw, paint, cut, scribble, splash, scan, photograph, coffee, phone calls, email, draw, paint, manipulate, stare out of window, laugh, fiddle, scan, manipulate, go out, come back, scan."

2 Looking and learning

All work and no play makes an illustrator a dull boy or girl. Creative meanderings or visual wanderings off the beaten track can add untold pleasures to an illustrator's archives and collections. Inspiration can come from anywhere: a colour combination spotted and photographed for later perusal, a torn discarded scrap of paper with part of a photographic image smudged but with a unique visual language. Be on a constant look-out for inspiration.

3 A life outside illustration

It isn't healthy spending all of your time submerged in the discipline. It takes dedication and long working hours, but you need to emerge once in a while and live the rest of your life. Michael Gillette keeps his head out of illustration for references and inspiration: "I like old 19th century stuff at the moment – it's better to be inspired by an esoteric reference than a contemporary one."

4 Iconic inspiration

For most people, there are key illustrations that define moments in their lives. It might be an album or CD sleeve: The Beatles *Revolver* or Radiohead's *OK Computer*, for example, or a Martin Sharpe psychedelic poster or book jackets for Penguin classics. Whatever they are, these are important images that mark moments in our lifetime. As illustrators, we dream of creating iconic works – enjoy the dream!

5 Addictive illustration

Never satisfied, illustrators are constantly on the prowl for the next fix. Getting a job is a great high, and doing the job is another head rush; but like a junkie constantly demanding another fix, illustrators constantly strive to get their work into new fields. Ambitious illustrators yearn for an array of canvasses – Austin at *NEW* (also a Black Convoy member) wants it all: "More collaborations, more live illustration, painting, exhibitions, publishing and chaos!"

6 Collaborative projects

Working with other creatives opens up new possibilities and connections. "Sometimes it's all peaches and cream, sometime it's chalk and cheese – but it's all good..." explains Austin. McFaul, a Co-founder of Black Convoy, has his own take: "It's an educational experience that can open up many avenues, you can benefit from the opinions of others." Neasden Control Centre agrees: "It's healthy and keeps you fresh."

7 Risk as a learning process

Stepping into the unknown, creatively, can give you a boost. Ensuring that the repetitive process of commission, creation, delivery and invoice is injected with moments of madness is important in remaining open to new ideas. Jon Burgerman explains a recent project: "I'm working with a Danish artist, Sune Ehlers, on *Hello Duudle* books. I've never actually met or even spoken to Sune, but the process of bouncing JPEGs over email yields new ideas..."

8 Playing around with new ideas

As well as working with others, it's important to retain aspects of the 'art school' experience to your working methods. Take time out of commissions to make new things and use this time to really explore new ways of working. Bring new processes to your working pattern – if you normally draw from photographs, draw only from life; if you always create colours purely in *Photoshop*, scan lush colours hand-painted on watercolour paper... Keep experimenting.

9 Managing your time

Everything you do takes longer than you think. Watching the clock and wondering when you can 'clock off' is not an option for an illustrator – you are more likely to spend time wishing the clock wasn't rushing ahead so quickly. With deadlines to meet and clients phoning, emailing and general everyday workflow issues, it really is sensible to map out your working day, and even working week, to stay ahead of the game.

10 Get into a routine

Have a structure to your day. Organise your time well, answer emails and open post at the start of every day, then get down to being creative. Anthony Burrill, illustrator/designer, explains why a structure helps his creative flow: "During the day I make and receive countless calls and emails. I am addicted to email but sometimes have to turn it off to get rid the distraction." It pays to recognise good working practice.

Above: Michael Gillette, based in San Francisco, created this image for *Pimp My Car*, MTV's make-over car show. "It's better to be inspired by esoteric reference than a contemporary one," he explains. [w] www.michaelgillette.com

Part 5

Career development

1 Don't sell your soul

It's important that you enjoy what you do. Anthony Burrill, when asked about the lows of working in illustration, states: "I can't think of any." Others are more reflective: McFaul doesn't enjoy "the solitude" and Richard May warns that "cash-flow can be a huge problem if you're not careful", but Neasden reckons "there are no lows." Only 'do' illustration if you feel a passion for the activity...

2 Job satisfaction

"Saying no and turning down work, and the money, can make you feel great, in charge," states Ian Wright. Why would you say no when it can take forever to even be asked to undertake a commission? Michael Gillette explains why he says no: "When I get a sinking feeling when reading the brief and realise that doing the job will make me feel like a lesser artist." Although he adds honestly, "This is sometimes negated by the need for cash."

3 Giving something back

Away from the screen, the phone and the solitude, many illustrators enjoy a regular teaching slot working with students. "Teaching reminds me why I wanted to be an illustrator in the first place," admits Ian Wright. Austin at NEW states: "I think it's healthy. I like discussing ideas and meeting people who are excited at the prospect of doing something new, describing their world." Jon Burgerman gives lectures: "They make me take stock of what I've actually done," he says.

4 Getting a job in education

Interested in getting involved in some teaching? Start by getting a CV together and samples of work and send them to courses at foundation and undergraduate level. Explain in a covering letter why you'd like to get involved, offer to give a professional practice lecture to students about your own experiences, perhaps start by contacting the very course you studied on – after all, you're a success story, aren't you?

5 Building your profile

Some illustrators crave recognition by their peers. For many it isn't enough to see their work in print regularly and they look to other methods and means of spreading their gospel. Speaking at conferences and live events, posting comments on discussion boards, writing to magazines and sending in press releases containing new work are all ways of getting your work in front of more people, but don't overdo it – too much and it turns people off.

6 Maintaining your profile

Keeping clients aware of your latest work is a fundamental aspect of good marketing. A regular email newsletter with information about recent projects will keep people informed. Again, too much and it'll have the opposite effect. "It kind of puts me off when I see people really hyping themselves," states JAKe. McFaul has his own advice: "If your website doesn't have a firm handshake then the commissioner will be shaking the hands of others..."

7 Extra-curricular activities

Careers in illustration are broader than ever. McFaul thinks that the edges more blurred: "Boundaries between illustrators, photographers, designers, animators and artists are long gone." The list of potential outputs continues to increase too. "I now like to do more of my own work," explains Miles Donovan of Peepshow, "and then find an outlet for it. I just spent a month doing my own thing and then sold the lot to a T-shirt company in Japan."

8 Eat, drink, breathe illustration

Hard work and determination will pay off, but only if you have raw talent and a visual language that combines creativity, communication and, above all, originality to a high level. If you're still at art school right now, use your time wisely: use the facilities and expertise to their breaking point, because you'll never get another chance. If you're out and working in illustration, ask yourself, "Am I giving it 100 per cent? Do I want this more than anything?"

9 Advice from those who know

It may be tough, but remember a few pearls of wisdom on dark days. "Try to keep a handle on what you enjoy about the process of image-making," offers Jody Barton. "Don't do anything half-heartedly," adds Austin at NEW. Patrick Thomas at laVista believes, "Your own projects and sketchbooks will feed your commercial work and help keep you sane." Finally, Miles Donovan warns: "Don't let the computer dictate what you do!" Wise words indeed.

10 The last word

Illustration may be your entire world, but remember it isn't for everyone. "Keep things in perspective," Ian Wright argues. "Being paid to be creative isn't essential to the world's survival!" cap

Below: Ian Wright's Baby Tattoo for [w] www.victionary.com . Wright argues, "Keep things in perspective: being paid to be creative isn't essential to the world's survival!" [w] www.mrianwright.co.uk

Right: Polatronics is an image taken from Neasden's new book, available in December, from Rojo Editions. Neasden claims, "There are no lows in illustration, and collaboration 'keeps you fresh'." [w] www.neasdencontrolcentre.com

[w] www.wacom-europe.com/uk

Win a wide-screen Wacom graphics tablet!

The brand new Wacom Intuos3 A5 Wide Pen Tablet is perfect for use with your wide-screen monitor! We have three tablets up for grabs, worth over £880, courtesy of Wacom...

For illustrators and digital artists, a graphics tablet is a must – once you've tried one, drawing with a mouse feels about as natural as sketching with a bar of soap. Now Wacom, the leading manufacturer of pen tablets and interactive pen displays, has introduced the Intuos3 A5 Wide, its first wide-format tablet. We have three to be won, each worth £250 (ex VAT), courtesy of Wacom Europe.

Winning features

The Intuos3 A5 Wide provides an active area of 6x11 inches, and its 16:10 aspect ratio more closely matches the proportions of modern wide-screen LCD or notebook displays. This makes it ideal for graphic design, digital imaging and video editing – using the standard mapping of current tablets with a wide-format display or a multi-monitor set-up, where the proportions of the tablet don't match those of the display, often results in distortion of objects.

Like Wacom's popular Intuos3 pen tablets, the Intuos3 A5 Wide includes two integrated ExpressKeys – four-button keypads located on each side of the tablet. These are pre-configured with frequently used modifier keys, and can be customised for any application. Two Touch Strips act like a scroll bar with presets to allow zooming and scrolling in various applications. With these features, you can directly access functions such as pan and zoom, cut, copy, paste and undo at the touch of a fingertip, enhancing productivity and speeding up your workflow.

As for accuracy, the Intuos3 A5 Wide offers 5,080 dpi resolution and 1,024 levels of pressure sensitivity in both the pen tip and eraser of the Intuos3 Pen and Airbrush. Each tablet is able to recognise the tilt angle of a Grip Pen and Airbrush of up to 60 degrees and also offers Tool ID, where the tablet automatically recognises the relevant tool with its individual settings when the pen is brought into contact with the tablet. To get you creating right away, the Intuos3 A5 Wide comes with a bundled copy of Corel *Painter Essentials 2*, a special edition of the definitive Natural Media drawing software.

For your chance to win one of three Wacom Intuos3 A5 Wide Pen Tablets, just send your answer to the question below on a postcard to: **Wacom Wide-Screen Competition, Computer Arts Projects, 30 Monmouth Street, Bath BA1 2BW, UK.** Alternatively, enter at **[w] www.computerarts.co.uk/competitions**

The question

What size is the active area of the Wacom Intuos3 A5 Wide Pen Tablet?

The rules

Closing date is Thursday 19 January 2006. Employees of Wacom Europe GmbH or Future plc, their agents and their families, are not eligible to enter. Multiple entries will not be accepted. There is no cash alternative, the editor's decision is final and no correspondence will be entered into. If you are entering by post and do not wish any of the companies involved in this competition to contact you with carefully selected offers relevant to your interests, please indicate this on your entry. We will not pass your details on to third parties. CA-P

Any graphic designer would be proud to get their hands on this graphics tablet. It's wide, and it's also very sleek.

Right: One of Katharina Leuzinger's personal illustration pieces featuring a collection of brown paper bags. This one was created with just ink on paper.

Below and opposite page, top: Drinks company Bubble Tea commissioned some in-store artwork to promote its brand of flavoured iced tea.

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Profile

[w] www.mielo.co.uk

Katharina Leuzinger

"I still want to do the same things as when I was a child... The only thing that's changed is that I'm a bit older now." Child-like, Japanese-style imagery is at the heart of this illustrator's work...

Swiss-born, half-Japanese illustrator Katharina Leuzinger has made London her home. Since her arrival she has completed work for clients such as Honda and HP both as a freelance illustrator and a full-time interactive designer. Avid collectors of coffee-table cool books by Die Gestalten Verlag may recognise her work from *Designed to Help*, *Pictoplasma II* and new release *Illusive*.

Katharina's childhood in Zurich was spent in preparation for a life of drawing and designing colourful characters, icons and patterns. "Since I can remember I loved colours and images. I spent most of my time drawing at 'my desk' (my parents gave me an old coffee table and a red mini-chair)." Thanks to her Japanese mother, she spent her holidays absorbing the bright colours and childlike characters so present in the culture's everyday packaging and design. "The cute, friendly tone of voice and use of colour are still a core inspirational source for me. I also developed a fascination for Spirographs and repeat patterns when I was young." These fascinations have carried on into adult life: "Sometimes I feel the only thing that's changed is that I'm a bit older now. I've got more experience and better skills, but essentially I still want to do the same things as when I was a child."

London calling

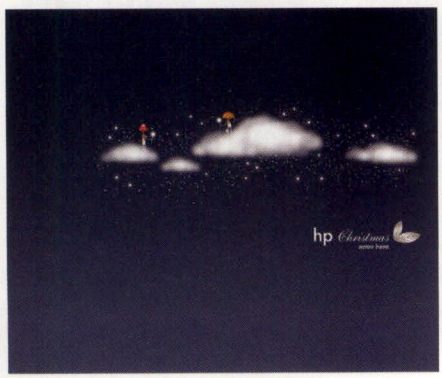
After hearing great things about Central Saint Martin's College of Art and Design, Katharina came to London to study graphic

design. Despite her zeal for drawing, she chose the course for its vocational promise. On graduating, Katharina took a determined decision to go into interactive media, purely because she felt so disconnected from everything technological. It was at unit9 ([w] www.unit9.com) that she learned how to use *Photoshop*, *Illustrator* and *Flash* to design, while leaving the coding to the programmers. "I felt like I wanted to learn something new. At unit9 there were only two creatives, but plenty of technical help. So for me it was the perfect set-up and I was lucky enough to have lots of creative freedom."

> "It took me a long time to find out what I wanted to do... what I really enjoyed"

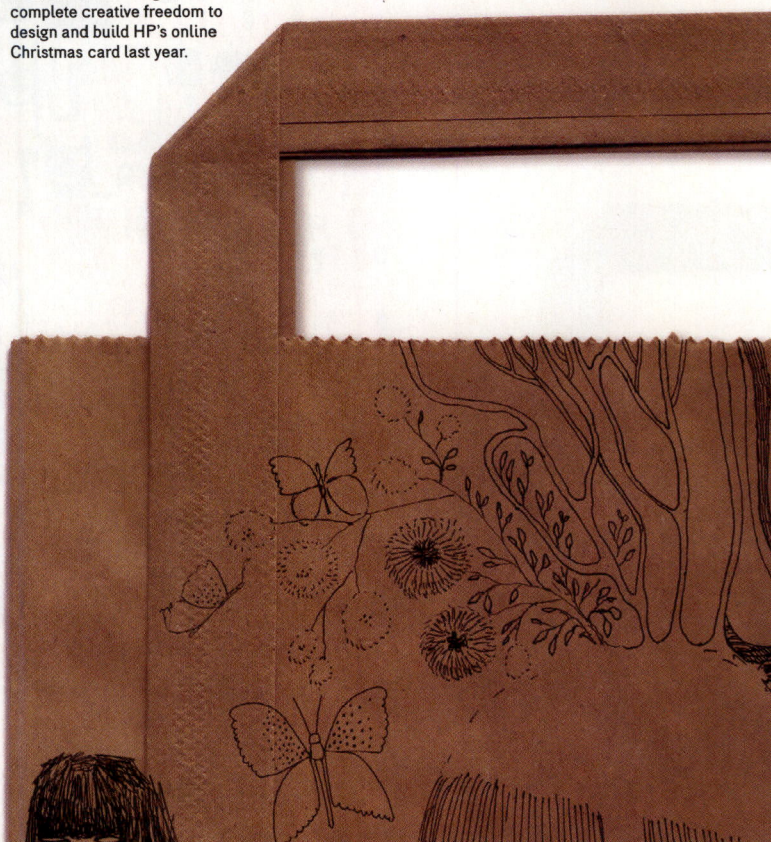
Several years on and many websites and design projects later, Katharina finds her career heading back to her childhood passion. "To be honest, I originally chose graphic design over illustration or fine art, because I felt it was the 'sensible' thing to do. Graphic Designer sounded more like a job title. It took me a very long time to find out what I wanted to do, what I was good at and what I really enjoyed. Now that I do know, illustration seems so obvious. I've done it all my life without realising."

But the years were far from wasted. Katharina's interactive design skills now complement her illustrative talents and this strong combination has led to some beautifully designed online work, such as the D&AD Gold Award winning *Honda*



Above: This untitled personal piece started as ink on paper and was coloured and finished in *Photoshop*.

Left: Katharina was given complete creative freedom to design and build HP's online Christmas card last year.



Grrr... game, created for Honda's seminal diesel campaign (see the 'Hate something, change something' box). To balance both sides of her skills, she now works part time for new media agency Start Creative, while spending the rest of the week at her studio on her own freelance projects. "I consider myself very lucky, as I know that permanent part-time employment as a designer is rare. I can continue building up my interactive design portfolio and work at home on my illustration portfolio." Eventually Katharina aims to illustrate full time from her London studio. "It will be scary to throw myself in at the deep end, but it might prove to be more productive eventually. A situation which is too cosy lacks the healthy dose of anxiety that keeps things moving!"

> "A cosy situation lacks the healthy dose of anxiety that keeps things moving!"

While tempted to spend some time working in Japan at some point in the future, Katharina is staying put in the UK's capital for the time being. "London's buzz, its people and diversity have become indispensable for my life and work. Londoners are very open-minded and tolerant people. It always feels like there are so many open doors and opportunities."

The awards that Katharina has accumulated are another way to attract new opportunities. Not only has she won two D&AD Awards, but also accolades from *Design Week*, BIMA, NME, Creative Circle and LIAA (London International Advertising Awards). As well as being exciting to win, unlike some more dismissive designers, she believes awards do help a creative's career. "They boost your profile and definitely help when looking for a job," Katharina says. "They're not necessarily an accurate reflection of the best work that's out there and entry fees are often high. A lot of fresh talent with less funds miss out because they can't afford it."

While Katharina's work ranges from the flat vector shapes and characters of a web designer to the heavily sketched and textured illustrations of an artist, there's a definite theme throughout. "I can't really see a style in my own illustrations as I often experiment with different techniques," she admits. "But some people tell me there is a strong style with a certain child-like

Above: Die Gestalten Verlag commissioned this image for a new story book called *1001 Nights*. This image illustrates the story *The Three Apples*.

Right: Katharina is about to launch her personal website, Mielo. This fun wallpaper design is just one of the illustration projects that will feature.

innocence or naivety to it." That she was approached by Die Gestalten Verlag to contribute to *1001 Nights*, a stunningly illustrated book of fairy tales, is indicative of how her work is viewed. The resulting image (featured at the top of the opposite page) gives the impression of a two-dimensional child-like drawing while being made up of intricate patterns, sharp colours and beautiful detail. "All my work has a friendly and personal feel to it, it's always playful and often colourful. I love detail and intricate patterns, extreme proportions and sizes, like something very tiny next to something extra large."

Personal style

Thanks to the influence of illustrating for web projects, Katharina often designs characters and icons that can be integrated into other artwork, but recently her work has concentrated on more self-contained illustrations. One advantage of full-time freelance will be to spend more time on personal work, developing her style more intensively than time allows right now. "With commercial projects there are always restrictions, that's why I love making illustrations for myself. I can do whatever I like and eventually I might get a job out of it – it's a really exciting way of working. When clients come to you for a style that you do well, the working process is much smoother as there's greater flexibility and trust."

Much of Katharina's personal work is a constant development of new styles. "My mission is that I do more of what I really enjoy doing. I tell myself all the time not to worry about how people perceive my work and to do what I really enjoy. I think this is one of the core issues that a lot of creatives struggle with. The more personal your work, the more sensitive you are about it. And sometimes this can be counter-productive.

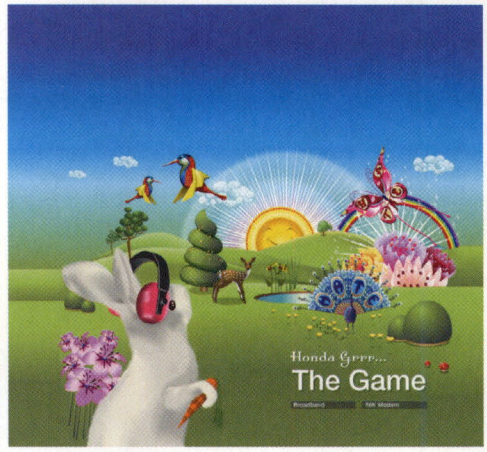
Hate something, change something

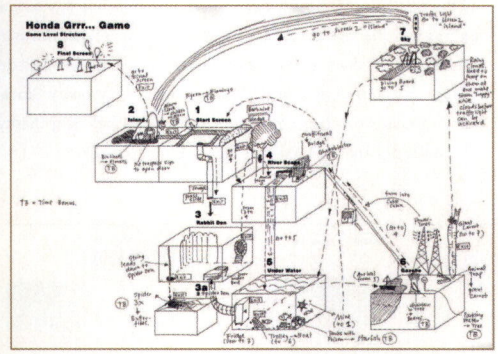
Honda's string of innovative advertisements earlier this year wowed TV and cinema viewers, but when the Grrr... ad hit the screens, the reaction was tremendous. D&AD Awards were thrown at the beautifully idyllic animations and Katharina was involved in creating an online game to accompany the diesel campaign. Commissioned by London agency Wieden & Kennedy, the platform game features the ad's bunny travelling through a series of levels that are serious eye-candy, thanks to the skills of Katharina and illustration duo Tado (**[w]** www.tado.co.uk) as well as a handful of animators and programmers.

Starting with a sketch of the game, *Illustrator*, *Photoshop* and *Flash* were then used to create it within the two-week timeframe. The game had to keep with the look of the ad but the design team was unable to use any assets from the original animation. "It was a lot of work, especially as the planning of all the platforms had to run alongside the design and coding process," she explains. "But it was fun dreaming up weird scenarios and ways for the rabbit to get from one platform to another, like jumping off a diving board in the clouds and falling down into an underwater scene."

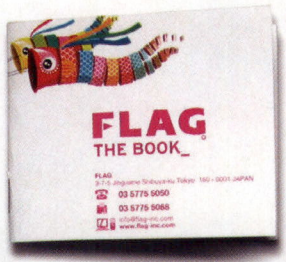
The result is a colourful and beautifully animated sequence that can keep you amused for hours, certainly well worth D&AD recognition. "At the time, the only accurate description for the scenario would have been chaos, but in retrospect it was a great project and an exciting experience," says Katharina.

To see this superb game in action, log on to **[w]** www.unit9.com/grrrgame.





Katharina Leuzinger contributed both illustration and *Flash* skills to the online game, *Honda Grrr...*, that accompanied Honda's successful diesel campaign.



Left: While working at unit9 agency Katharina designed a promotional pack for Japanese advertising agency Flag, which included a poster, book and game on CD-ROM.

Moon landing

When TV advertising production house Moon was looking for a new website with a difference, it approached unit9 and Katharina to design it. "The brief was open to new interpretation. I took the chance and created three very different proposals," begins Katharina. "The one that caught the client's eye was based on the idea of daydreaming up many different ways to reach the moon."

Following a meeting at Moon's premises, she had been drawn to the large frames lining the corridors which featured sketches, scribbles and jotted ideas, and this was the basis for the design of the website. "I thought it would be lovely to give the web user a similar experience and let them explore this huge canvas of ideas and the imaginative world of Moon." The result is an extremely unusual and eye-catching website, smoothly designed in *Flash* but which looks as if it was made almost solely with a pencil. "Moon is a small, friendly, creative company and even though it's up there with the big boys in advertising, it felt like a family business. To portray this, the tone of voice of the site was kept very playful and friendly." The client appreciated its new website so much that it decided to change its whole identity, from business cards to stationery. Since then, Katharina has worked on other projects for Moon including charity site CannesDo.org and production company Blinkink.co.uk.

Television production company Moon's website was designed by Katharina while she was working at unit9. It's a sketchy and quirky reflection of the workings of the business. [w] www.unit9.com/moon

"If you don't know what you can't do, you don't restrict your thought processes!"

It's definitely trickier to do 'your own thing', but at the same time much more rewarding."

Most of Katharina's work is produced using *Photoshop*, *Illustrator*, *Flash* and *Painter* on either a Mac or PC. While most of her web pieces are created on the computer in vector form, much of her recent illustration work starts on paper. Her techniques involve a flexible process of sketching, scanning, redrawing and making up collages in *Photoshop*. "At the moment I use a graphics tablet for most of my drawings. I would really like to get a tablet where you can draw directly onto the screen. Fantastic!" As well as drawing, she often scans different materials to use as textures or even designs shapes on screen, prints and cuts them out, then makes new collages to scan back in. Anything goes.

What to do and how to do it

One of Katharina's biggest tips is to absorb art, imagery and popular culture like they're going out of fashion. In her case, it's Japanese artists that inspire and influence her most. She can reel off her favourite Far Eastern names without hesitating: Ikko Tanaka, Akinori Oishi, Takashi Murakami, Makiko Kudo, Yoshitomo Nara, Ado Mizumori and many more.

Katharina has never had any formal training in the tools of her trade, but works fluently in each of them. She believes in spending more of her spare time generating ideas than learning software. "To be a designer I don't think people should worry about acquiring the perfect computer skills. Once you're on a job, you'd be surprised how quickly those skills are learned. I've never been much of a technical skills person. I think it's more important to know *what* you want to do rather than *how*. If you don't know what you can't do, you don't restrict your thought processes!"

It's this attitude that ideas are more important than skill which has got her into trouble with a handful of the developers she has worked with. "I've come up with ideas where the technical people I was lucky to be working with almost pulled their hair out. They would never have suggested anything like I was proposing, but we always managed to find a way." ca-p

Right: This owl was a personal piece, collaged from natural elements and textures in *Photoshop*.

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Tutorial

Raster and vector collide

[illustration] Scott Hansen [w] www.iso50.com

Creating eye-catching imagery for print can be a balancing act between the two distinct worlds of computer-based design. Get explosive results in *Photoshop*...

The strengths and weaknesses of vector and raster graphics have long been apparent: vector is known for its clean lines and resolution-independent scalability whereas raster has a more photographic nature. Although vector graphics are particularly suited to print work thanks to their scalability, there are some things you can't do without bringing rasters into the picture.

In this tutorial we show you how to bring together both vector and raster elements to create a seamless piece that sits well in both worlds. The concepts we explore will lend a timeless, weathered feel to what would otherwise be a rather stark design. Relying on *Photoshop's* powerful raster tools and quite adequate stable of vector tools, we can tap the strengths of both without leaving the familiar realm of Adobe's most powerful graphics app. We can unite two styles of design by employing *Photoshop's* powerful blending mode options along with advanced gradient masking techniques to produce an illustration style that is truly unique.

Expertise provided by California native Scott Hansen. Scott has been working in print illustration and design for over six years under the name ISO50. He also designs posters and a clothing line. Find out more at **[w]** www.iso50.com.

The components needed to complete this tutorial can be found on the *Computer Arts Projects* disc 79 in the DiscContent>Tutorials>Tutorial Files>Raster/Vector folder.

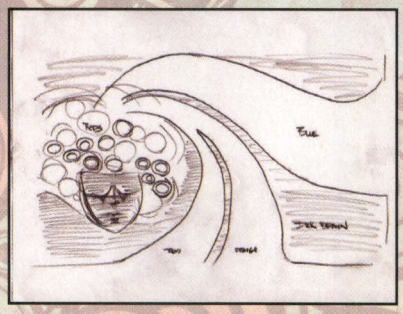
Part 1: The focal point

Sketch your layout, set up your document and prepare your primary photographic element...

Essential hardware

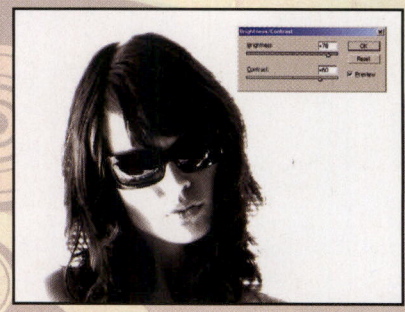
You'll benefit greatly from a proper hardware configuration when working with large images at full resolution in *Photoshop*. The power of your CPU is certainly a factor in determining the speed at which *Photoshop* can perform its functions, but you'll also need as much RAM as your system can handle. A good place to start is 1GB, but having up to 4GB can really help out when dealing with large images.

Having a dedicated swap drive can also have huge performance benefits. You'll need to install a second physical drive in your system (not just partition one drive into two). In *Photoshop*'s preferences, set the swap drive to the newly installed dedicated drive. This gives *Photoshop* its own drive to read and write the large swap files it creates when dealing with large images.

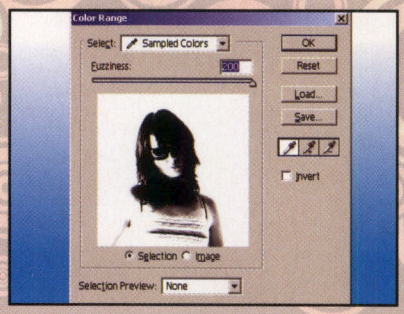


1 Start by sketching out ideas for the layout. Detail isn't really important at this early stage – just try to get the basic concept down on paper and get a sense of where your main elements will be in the composition.

2 For this illustration, we're going to use a greyscale photo of a model in sunglasses. You can use a black-and-white image of your choice. To fit the style of this illustration, we need to process the image so that it blends in with the vector shapes we're going to add later.

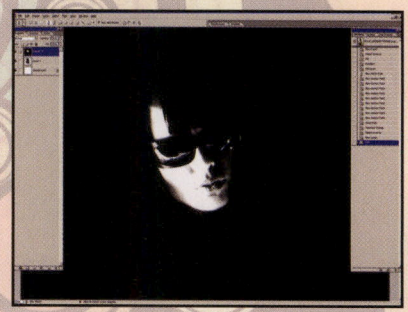


3 Boost the Brightness and Contrast to blow out the mid-range greys and leave mostly blacks and whites. As you increase both sliders in the Brightness/Contrast dialog box, you'll find that the greys begin to disappear, leaving a much starker, bolder image. Next, extract the black portion of the image so that the whites become transparent.

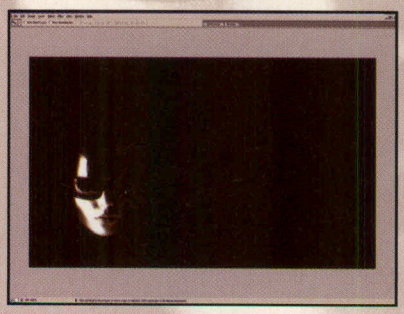


4 Go to Select>Color Range and sample the black with the Eyedropper. Set Fuzziness to 200, to help keep your edges smooth. With the black selected, create a new layer and fill the selection with black again. Now you have a separate layer with only the black portion of the image intact.

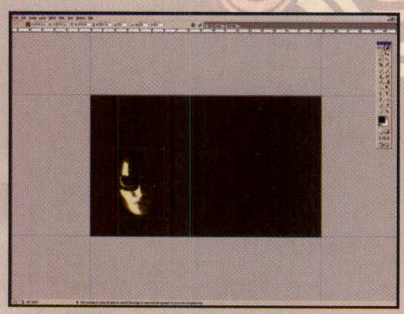
5 Since we only want to use the face for our composition, we select all elements outside it and fill them with black. A new document should then be created for your main composition.



6 Set up a document of 480x290mm at 300dpi in CMYK mode. Bear in mind that standard print resolutions are 250-300dpi. Any less than that and you'll begin to see a degradation of quality in the print output at full size; any more, and you're simply wasting system resources because the output on most printers won't be noticeably different.



7 Start by dragging the image of the face into the new document. Fill it with a dark brown colour and make sure you fill in any excess areas around the layer with the brown as well.



8 You'll notice that you can see through the face to the white background layer behind it (or to the transparency, depending on how you set up your document). We're now going to replace most of the whites with a cream colour. So, create a shape layer directly behind the face layer and fill it with a light cream colour so that it shows through as the light areas of the face.

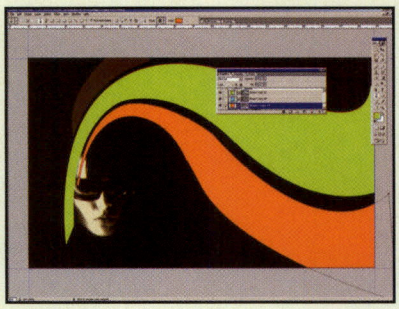
9 Now it's time to start creating some of the main vector elements. Refer back to your initial sketch and use the Pen tool to create a shape. Don't pay much mind to the colours at this stage: these are shape layers (*Photoshop's* name for vector objects), so the colours can be changed easily later.

Part 2: Vector creation

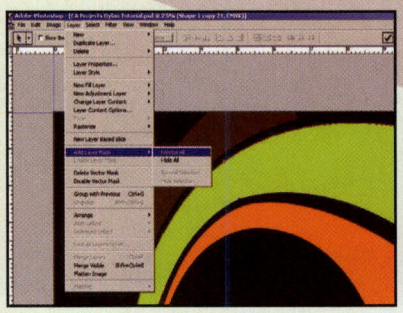
Use *Photoshop's* shape layers to create dynamic-looking objects...

Blending modes

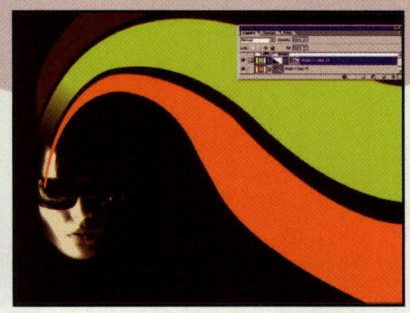
These are one of the most versatile functions in *Photoshop*. Essentially, a blending mode makes a layer interact with the layers below it, almost like a filter. Depending on which mode you choose, a layer will affect the layers below it in many different ways. Some very striking colour changes can be achieved by simply changing the blending modes of layers and experimenting with layer order.



1 Add more vector shapes using the Pen tool. The Pen tool in *Photoshop* is much like the Pen tool in *Illustrator* and is a powerful way to create complex shapes directly within *Photoshop* without the need to switch to *Illustrator*. It can be a bit tricky at times, but with practice it's easily mastered.

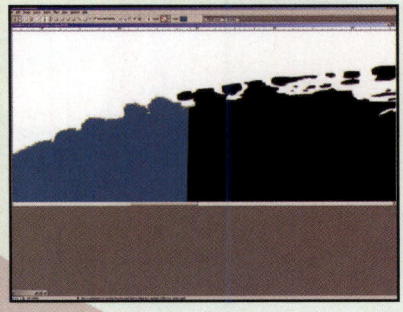


2 Now to blend in those edges with the face. You can blend a shape or normal layer's colour into transparency using the gradient masking feature. First choose Layer>Add Layer Mask>Reveal All. This will add a layer mask with nothing in it to our layer, allowing the entire layer to be visible.

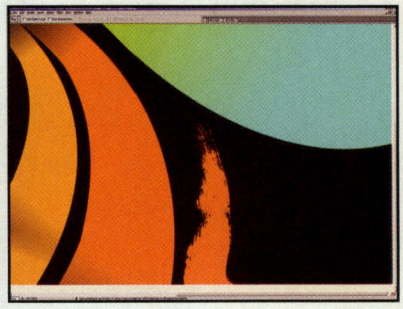


3 Fill specific areas of the layer mask with black to hide parts of the image (or with white to show the area). Use the Gradient tool to gradually fade out the tip of the shape, and make sure that the foreground colour is set to black and the selected gradient is set to 'foreground to transparent'. Drag the tool in the direction you want the fade to go.

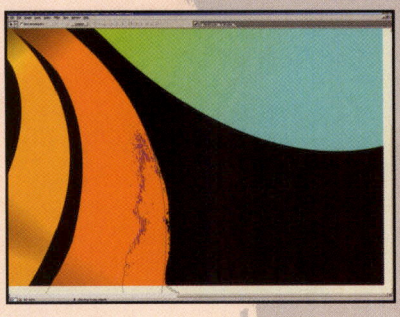
4 By its very nature, vector can look a little too perfect. Bring in textures and combine them with the shapes to give your image a more real-world feel. For this example, we use paint strokes to make our shapes look more real. Start by painting on some white paper or foamcore board and scanning it in.



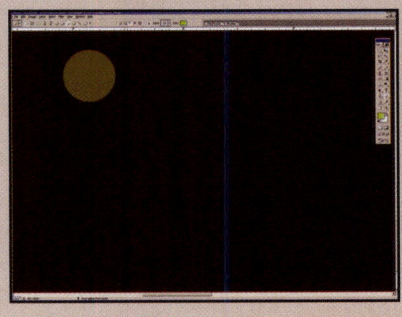
5 Use the same technique on the paint stroke as you used to extract the face, or you can trace the stroke with the Pen tool to make it a shape. If you convert your raster elements to vector, they can be more easily manipulated. You can resize, reshape and change the colour of a shape layer without any degradation of quality.



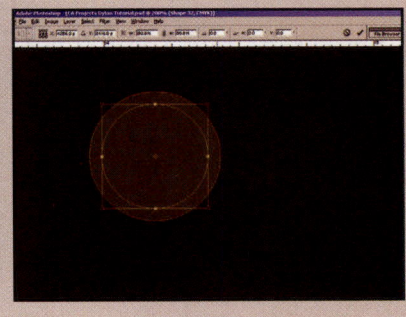
6 Converting raster elements to vector can be tedious, but it's well worth the result. Now that you've got your paint stroke layer you can place it in the image. Set it to the same colour as the element you plan to combine it with.



7 If you've vectorised your paint stroke, you can now copy the paths into the shape you want to combine it with. This allows you more freedom of control over blending modes, colours and more.



8 Now we'll show you how to make some of the concentric circles that appear in our illustration. Use the Shape tool and switch to the ellipse/circle mode. Drag the tool to create a circle, holding down the Shift key to make a perfect circle.



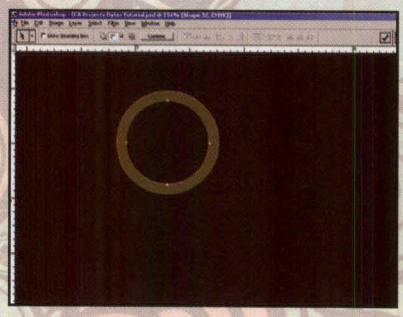
9 Use the Path Selection tool to select and copy the original shape path and paste it into the same shape. Now hit Ctrl+T (Cmnd+T on a Mac) to free transform the path you just pasted. Hold Shift and resize the new circle path to a smaller diameter than the first one.

Part 3: Getting detailed with vectors

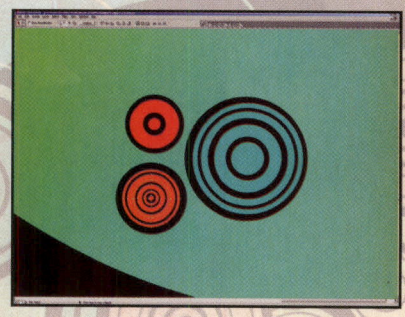
Use more advanced vector techniques to create the more detailed parts of your illustration...

Gradient masking

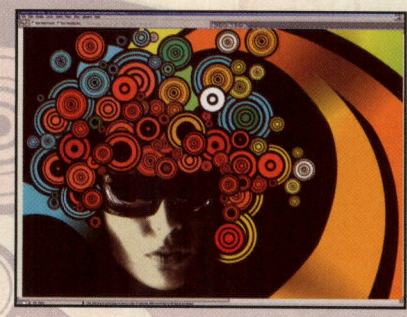
This is a very powerful technique that allows you to 'paint' transparency into any layer in a gradual way. By adding a layer mask you are defining white as 100 per cent opacity and black as 0 per cent opacity. So by using the Gradient tool while it's set to 'foreground to transparent' with black as the foreground colour, you can gradually fade out the opacity of a layer. This works well for blending elements together.



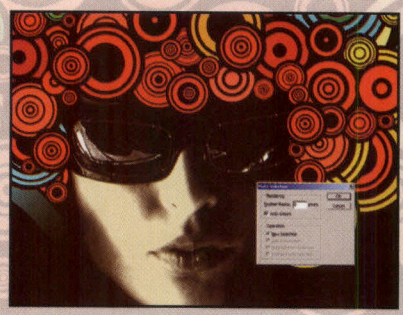
1 Now select the 'subtract from shape area' shape mode in the shapes option box at the top of the screen. This will knock out the area that this path covers. By doing this several times you can build complex concentric circles within each other.



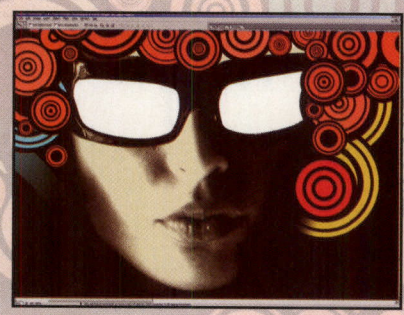
2 Once you have a concentric circle set, you need to choose some colours and give the circles a backing so they don't show through when overlapping. Make another circle just below the concentric and group them as a layer set so they can be manipulated together.



3 Arrange these circle sets around the subject. The goal here is to give a feeling of energy and motion to the central figure in our composition, so try varying the size and colour of the circles to lend an organic, random feel.



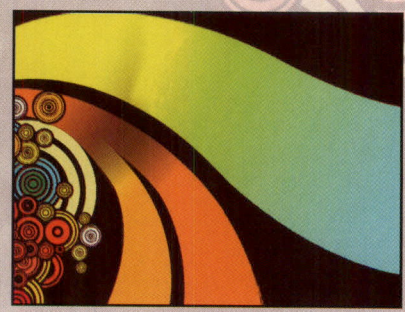
4 It's time to liven up the face, so knock out the sunglasses and place layers behind them. First, trace the lens of the glasses with the Path tool, then right-click inside the path and select Make Selection. In the dialog box, make sure that Anti-aliased is checked and leave Feather Radius at 0.



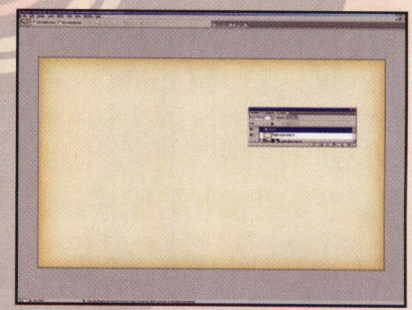
5 Now, using the resulting selection, either delete that portion of the image, or, for a more non-destructive approach, simply create a layer mask based on the selection. Either of these methods will result in making the lens of the glasses show through to the layers beneath.

6 Create shapes with bright colours behind the glasses cut out to simulate a light reflection. Here, we've faded orange into yellow to make it appear as if our model is looking into the sun.

7 To give the glasses some more depth, you can add some textures and patterns. For a more worn effect, we extracted the dark areas of a worn record sleeve and overlaid them – this is the scratchy white distressed effect you can see in the image.



8 Using the same gradient masking technique discussed earlier, you can fade colours in and out of the wave shapes, adding more depth and liveliness. Also try experimenting with inlaying paint textures at the colour transition points to give a more interesting fade. In this example we've added in some subtle paint splatters where the yellow fades to blue.



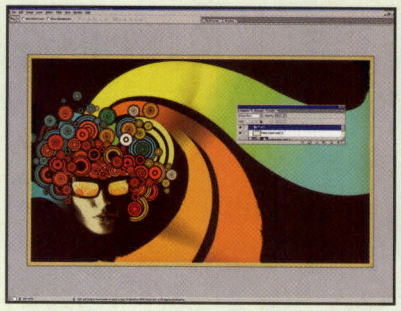
9 Now that all the main elements of our image are in place, it's time to start treating it to give it an aged, organic feel. You'll find a scan of a blank page from an old magazine on the CD (paper.tif). Bring this into your image and place it as the top layer so that it covers all the other layers.

Part 4: Finishing with rasters

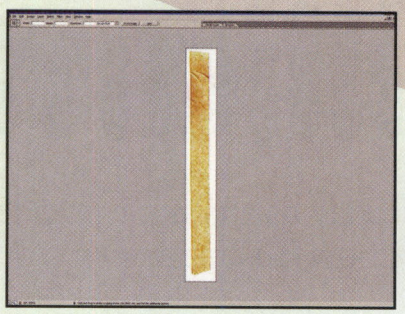
Use raster elements to define the style and finish off your image...

The finer details

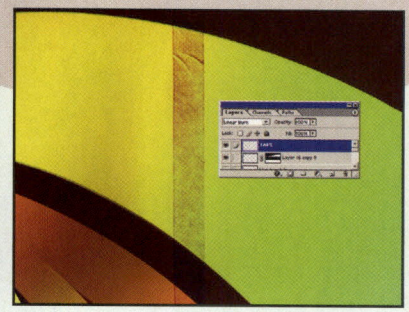
When designing on screen, it's sometimes hard to imagine what the image will look like in print. Remember that what seem like minor details on the screen will stick out in print. By zooming in and detailing work in your image you'll lend a depth and intricacy that will be appreciated in the final printed product. Equally, zooming in to 100 per cent while working on your design ensures that everything will look right at full size.



1 In the Layers palette, change the blending mode of the paper layer to Linear Burn. The paper becomes transparent, but affects the colour of everything beneath it. This gives a rich, natural tone to the illustration and also makes our image look like a vintage printed piece. Experiment with blending modes to achieve your desired effect.

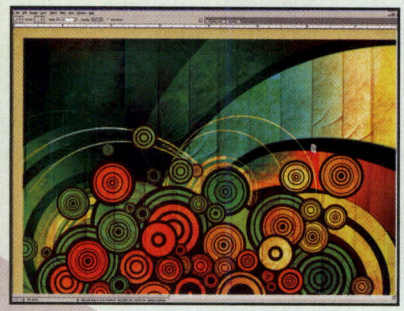


2 The paper texture is a nice overall effect, but more texturising is needed in some areas. You'll need something with a bit more texture than normal paper to achieve this. Open the masking tape image provided on the CD (tape.jpg).

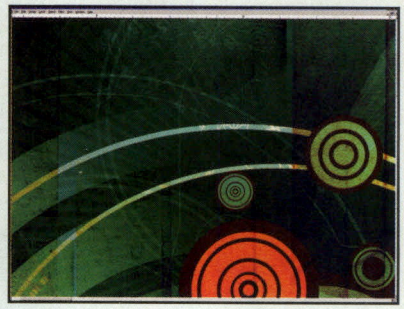


3 Place the layer in your image and set its blending mode to Linear Burn. There's no need to delete the white backing from the tape because the Linear Burn mode will drop out the white areas automatically.

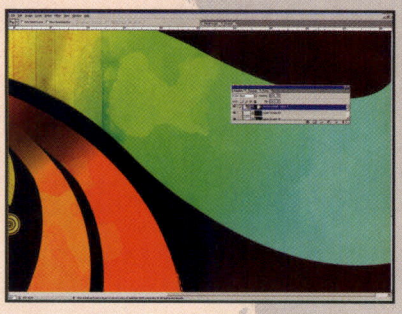
4 Now duplicate the tape layer several times to fill the areas you wish to texturise. Experiment with other textures as well as the tape: overlapping different layers with different blending modes can have very interesting effects.



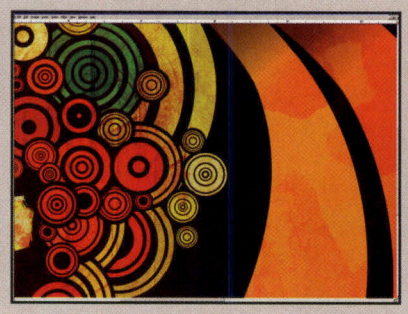
5 Fill the open area above the face with a colour different from the brown to add some variation. Try adding other subtle detailed elements to give depth.



6 To fill out the rings arrangement and the transition into the blue area above, use larger rings in a cream colour. This also helps to provide some contrast.



7 Try adding various other elements and setting their blending modes to give variance and texture to the image. Here, we used a watercolour splash on paper and overlaid it with a Color Burn blending mode. This gives the underlying colours a varied and more dynamic appearance.



8 It's time to zoom in and give your image a final once-over. Make sure nothing is out of place and that all of your elements blend together nicely. This is also a good time to add any last-minute textures or distressing.

9 You'll now know how to combine the strengths of both vector and raster graphics and employ the advanced features of *Photoshop*. The result should be striking and dynamic imagery that seamlessly weaves together photographic and illustrative elements. ca-p

Classic #2 1757-1827

William Blake

Renowned today as an engraver, poet, printer and illustrator, Blake shows how illustration can still stir the deeper self...

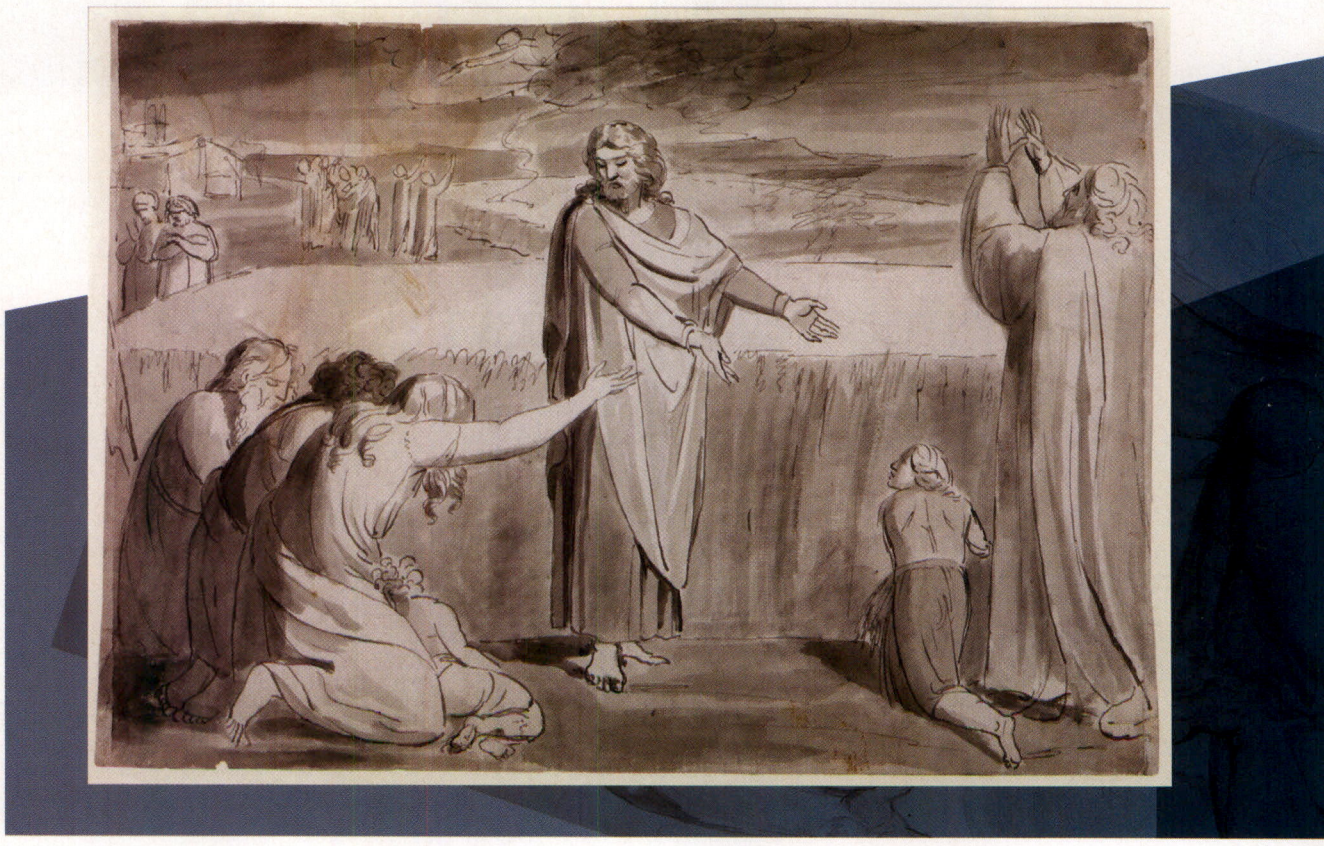
By the time William Blake died in 1827 he was only just beginning to gain the recognition which his deeply allegorical images deserved.

When his talent for drawing first came to light, the young Blake was taken in as an apprentice engraver, where he rapidly outgrew his master. He finished his apprenticeship aged 21, and in 1779 became a student of the Royal Academy.

Blake was a bit of a stick-in-the-mud when it came to style, preferring the precision of the classics to the then vogue style of painters such as Rubens. He was also out of tune with contemporary political sentiment, having great hopes for the French and American revolutions, women's rights and the end of slavery. His works, most of which related somehow to his religious beliefs or political philosophy, carried more than their fair share of emotional charge.

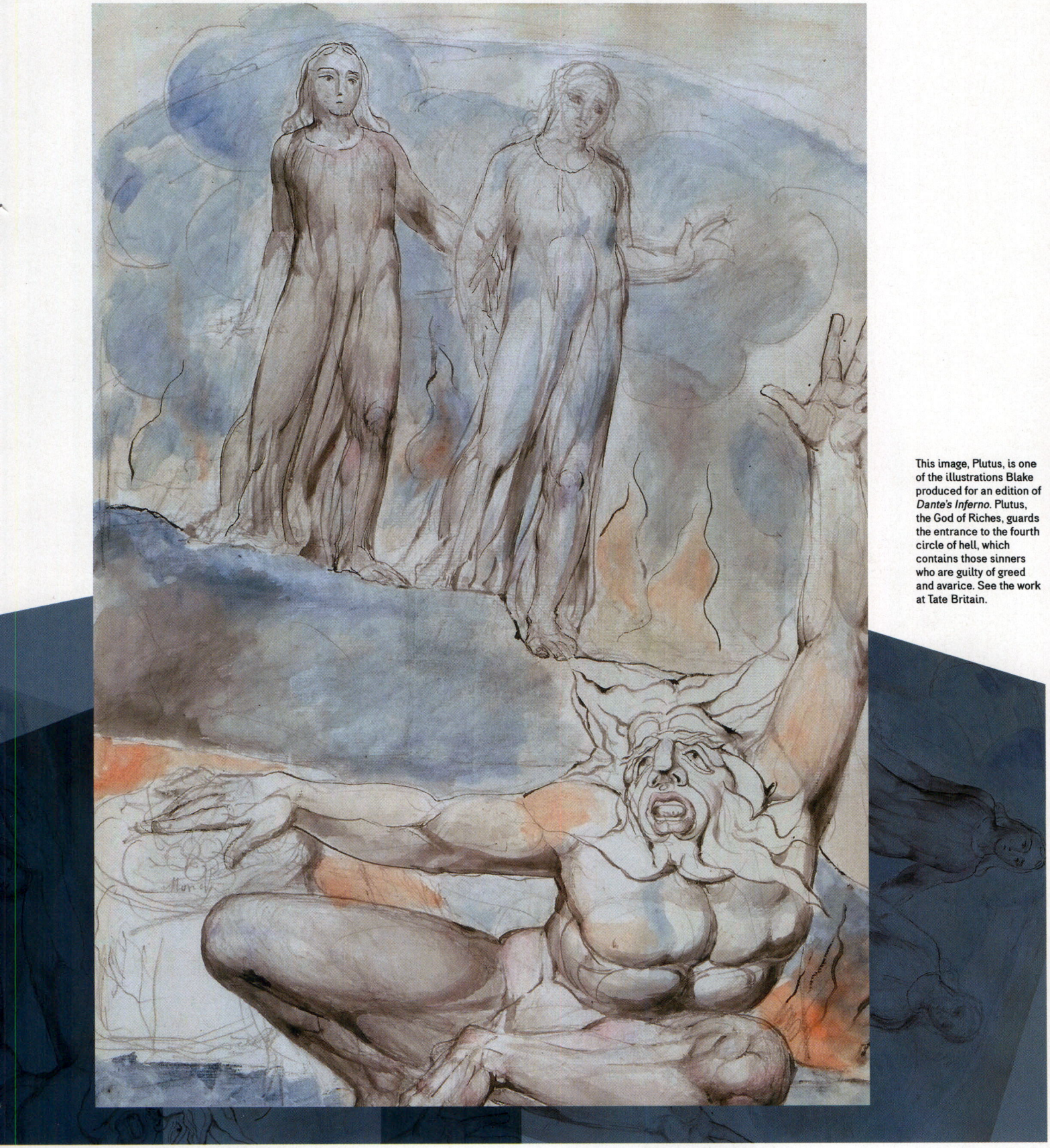
Books such as *The Marriage of Heaven and Hell*, one of Blake's 'prophetic books', echoed the biblical engravings for which the artist had become well known but also took on a deeply personal tone. Created from etched plates then hand coloured, these works have a mystical leaning which has attracted many followers.

What the modern illustrator can learn from Blake is that certain things are best expressed in allegory, but to do so requires not only technical skill but a powerful belief in, or understanding of, the concept under the surface. Blake's work, at its best, is the logical conclusion of the principle of the 'picture which speaks a thousand words' – the twist being that no amount of words will be an adequate substitute for his highly-charged works. You must refer back to the image to get the full picture. ca-p

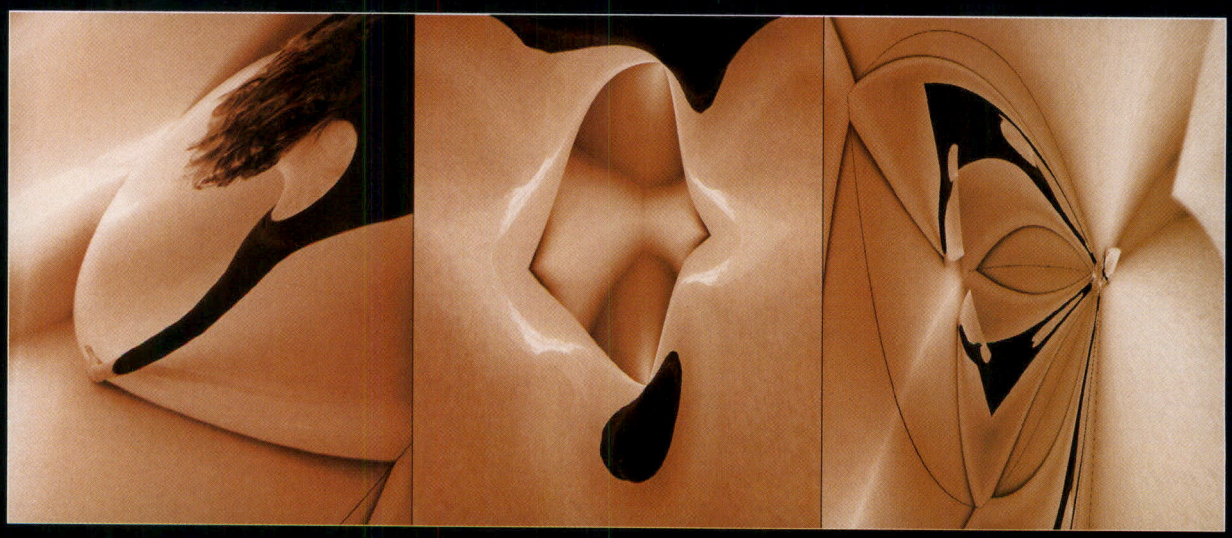


In this etching, 'The Good Farmer', Blake catches Jesus in the process of delivering the Parable of the Wheat and the Tares (weeds) from St Matthew's Gospel. The linking of the harvest with the Last Judgement, as it occurs here, was important to Blake. The work is on display at Tate Britain.

Images courtesy of Tate.



This image, Plutus, is one of the illustrations Blake produced for an edition of *Dante's Inferno*. Plutus, the God of Riches, guards the entrance to the fourth circle of hell, which contains those sinners who are guilty of greed and avarice. See the work at Tate Britain.



Below: High quality nature-related work always sells well, as is the case with this example from Keith Cooper.

Bottom-right: Dolores Kaufman's digital art has been featured in numerous competitions and exhibitions.

Last issue, we announced that Kosmas Apatagelos of Patra, Greece, had won a *Computer Arts Projects* illustration commission. His brief was to create – in his personal aesthetic style – a textured composition incorporating a fine-art sculptural form to reflect the subject matter of this article. Here is the result.

Feature

Break into the art market

Illustration work a bit slow? Tired of chasing those commissions? Consider the fine-art market as another, potentially lucrative, outlet for your work

For a long time it was the opinion in the fine art world that there were artists on the one hand and illustrators on the other. The former talked to God, albeit often in a slightly insane sort of way, while the latter were pixel and paint monkeys doing disposable work for hire that no one gifted with true taste and discernment would ever want to look at twice. This is a harsh view, and while it suits some people in the fine art market to perpetuate the myth, the reality has never been quite so straightforward.

Plenty of illustration is created first and only sold to a client later, while many famous artworks have been created to a strict commission. And there have always been artists – Mucha, Millais, Warhol, even Dali – who have created paid work for commercial clients that's been indistinguishable from their work exhibited in galleries.

Now the boundaries are blurring even further, and with print-on-demand it's easier than it's ever been to repurpose work from one market to the other. For a commercial illustrator, this offers the prospect of being able to re-sell work in a whole new market – one that may be gallery based but isn't limited to the gallery scene. At the high end some illustrators and design houses have been selling their work as art for years. (See the 'Selling online' box over the page for some examples.) But they can do this because they already have a name. For newcomers it can be a more difficult market to break into. And some lateral thinking can pay dividends.

The first question is – what to sell? In terms of sales, almost everything has potential. It's just a case of framing it as art, both literally and metaphorically. While you'll need to know your local market (see 'Know your market' below), almost anything can be sold as art. The second problem is usage rights, and some common sense is required here. Anything that's part of a recognisable brand image may be on thin ice, unless you're lucky enough for it to be iconic and you also have full rights to it. But old roughs, perhaps with some tidying up, are potentially fair game, as is existing work that's been through some customised repurposing. And as a last resort there's

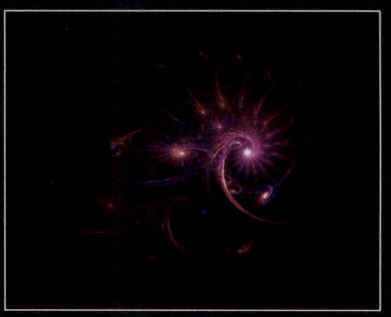
> "Almost everything has potential – it's just a case of framing it as art"

Know your local art market

While in theory any image in a frame or on a print counts as art, in reality art sales are very regional. Work that's popular in some parts of the world will get no interest at all elsewhere. Brighton, parts of London, and the larger university towns have much more dynamic and interesting markets than more regional areas. Your chances of showing and selling work of every type are much better in these locations than elsewhere. In other tourist-trap areas, buyers are more likely to be interested in decorative mainstream staples such as seascapes and nature scenes – sometimes called holiday art, because it's not challenging.

Higher-end galleries may occasionally sell abstracts and mild erotica, but there are always exceptions, and the first step in any sales plan is to explore your immediate area and find out what's happening. You may be surprised at the opportunities that are available, especially if there's a theatre or an arts centre that you may not have considered as a possible outlet.

Left: Jeffrey Kroll's work showcases what's possible at the high end. Some paint may be required, but both sponsorship deals and gallery sales can be very lucrative indeed.



Clockwise from right:

A selection of the best-selling images from the recent Designers Republic exhibition.

"I'm a commercial photographer," says Keith Cooper, "but my real love is landscape photography."

Fractals like this are another perennial sales favourite in some markets.

Below: 'Olimpia_d', one of the images from Megan Green's gallery debut.

always the option of producing work specifically for the art market in your personal style – an option that's worth considering when commissions aren't flooding in and you have some spare time.

Where and why

Art is a very physical thing, and people like to look at it before buying, which is why established galleries can seem to have a monopoly on art sales. But in fact the market includes plenty of other possible venues. At the entry level there's the coffee shop scene. This includes art centres, libraries, book shops, coffee shops and restaurants. The advantage here is that selling your art isn't complicated – it's usually just a case of turning up with some samples and seeing if you can get yourself an exhibition, or perhaps hang a few prints in a corner of a combined show. Keith Cooper, a commercial and fine-art photographer based in Leicester, is a good example of how straightforward it

"Networking with other local businesses is a powerful way to get contacts" Keith Cooper

can be: "My exhibition at the Entropy restaurant in Leicester was part of my plan to get my work better known. I met one of the owners of the restaurant at a business event. Networking with other local businesses is a powerful way to get contacts. The restaurant itself was a new one with good reviews. Choice of venue for my landscapes is important, surroundings need to fit my work, and the place needs to attract the sort of clients I'm looking for, and Entropy matched all the requirements. I showed the owners some samples of my work and discussed where they wanted pictures, and what they liked, then chose which prints would go where. It's a three-month show and I've had a couple of enquiries for prints so far."

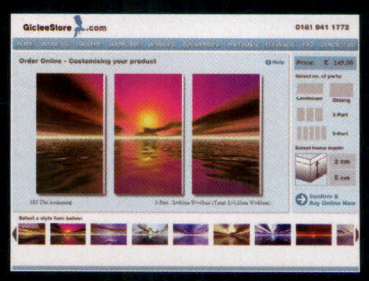
The moral is that almost everyone can find an opportunity like this in their area. Some thought needs to go into matching the venue to the work, but most venues want something interesting on their walls and will be open to approaches from people whose work may seem to fit. If all else fails, there's the Open House option. Most areas have local artist's associations that promote Open House sales, where you turn your house into a gallery for a short period. The right kind of work in the right area can earn thousands of pounds in sales over a few weekends.

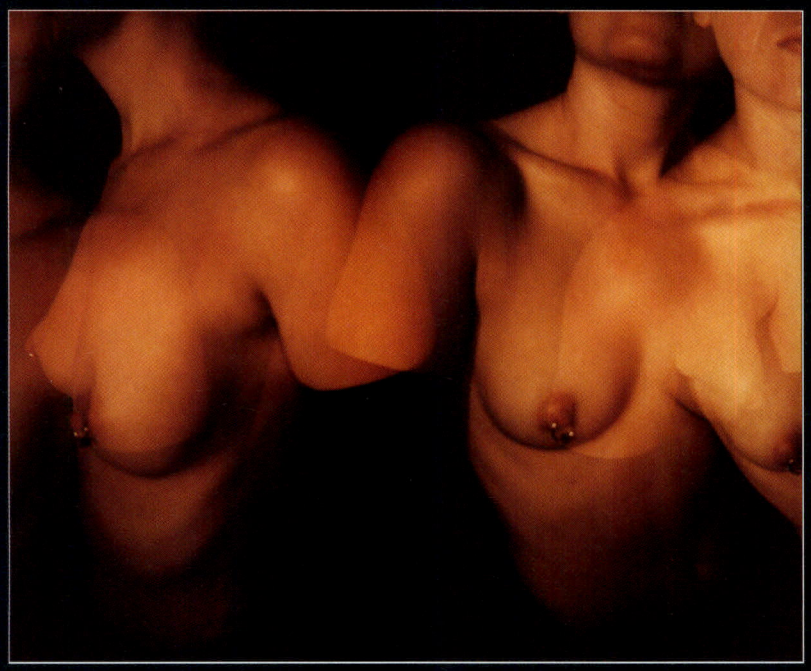
What about the mainstream fine art gallery market? To enter the fine art world is to discover a surreal disconnected reality where TVs sprout antlers, 20-foot-high photos of sleazy hotel rooms sell for tens of thousands of pounds, and people nail chickens to tables and decorate them with neon tubes. But it's not all bad news, and even newcomers and outsiders can sometimes find a way in. The key point here is that there are different levels within this market, and also different marketing niches. In theory you need a portfolio, solid art school references, and an ability to produce

Get your work out there

In theory there's nothing to stop you slapping an image through an inkjet, matting and framing it, and selling it as fine art. For low-budget coffee shop art you don't need to do any more than this. But the more exclusive your target market gets, the more effort you need to put into the object you're selling, both in size and longevity.

Fine art print bureaus such as London-based Digital Fine Art and Print ([w] www.dfap.co.uk) or mail-order specialists Think Ink ([w] www.think-ink.co.uk) solve both problems. These and others offer archival large format print facilities for sizes up to 60x40 inches. The magic word is 'giclée' – artspeak for 'big expensive inkjet printer, usually made by Epson.' Prints costs between £50 to £150, depending on paper quality and size. You can also arrange for printing onto art materials such as canvas. Note that your normal repro bureau will usually have no idea about fine art printing – it's a field that requires specialised skills, and is very much best left to experts.





Above: a work from Megan Green's Venus series, titled 'Venus de Milo_d'. This New York artist broke into the art market through a co-op show.

obscure high concept art prose about how your work is questioning, exploring, challenging or interrogating something or other. In practice, the artspeak can be hard to avoid – but no one says you have to take it completely seriously. And the hardest part – finding a gallery that will take you on – isn't necessarily as intimidating a process as perhaps it sounds.

Megan Green is an illustrator and artist in New York, who found a way-in through a co-op – an option available in many cities. "An acquaintance recommended that I enter work in a show at a local co-op gallery. I joined for several reasons: I would constantly have to show new work, and I would also be joining a community of artists. The solo show was a given with membership. Reactions to the exhibition were varied. I sold one piece, but the biggest surprise was the opportunities generated by the show. Soon after it ended, I was contacted about several publishing possibilities."

In competition

Competitions offer another way in on the ground floor. Dolores Kaufman has been exhibiting since the 1980s, but has always found direct gallery sales difficult. "I achieved a fair amount of success in showing my work (the first being acrylics on canvas, then black-and-white fibre-based photographs) in both museums and galleries in and around the north-eastern US. Since marketing acumen has never been one of my strong suits, I was fortunate to have a friend for whom it was. She would do the selling for me and eventually ended up running a corporate art consultancy. Now my work is more digital and experimental, and I've found the most useful thing to do has been to respond to the calls for participation put out by the sponsors of group exhibitions and international competitions, like Siggraph, the Digital Fine Art Awards, and also museums like Moca ([w] http://moca.virtual.museum). It's a great way to familiarise the art world with your work, and many of the accepted entries end up as framed prints in galleries or travel in exhibits all over the world. I also exhibit at an online gallery – [w] www.worldprintmakers.com – which promotes and sells work, and is also a wonderful source of information regarding printmaking, both traditional and digital."

The sponsors

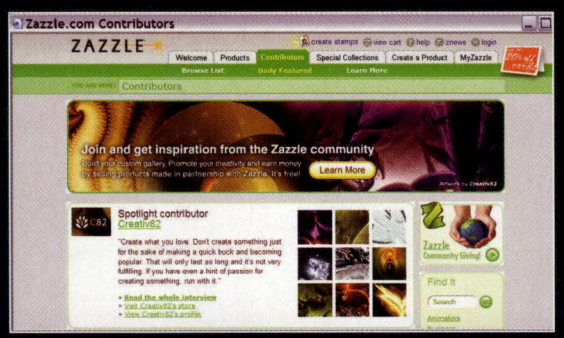
Another option is to consider corporate sponsorship. This is difficult without a track record of exceptional work. But it can be worth trying on the off-chance, because success can be so very lucrative. Painter Jeffrey Kroll explains: "Originally I was working with a gallery in LA and I had this idea of doing a print series, to make my work more affordable. Epson had just introduced their new 9000 series printer, so I suggested it to them and they agreed to sponsor a print run to support the paintings, as they had with a photography exhibition at the same gallery. Here in the UK, that led to more discussions with Epson, and eventually the Fonetography exhibition, sponsored by

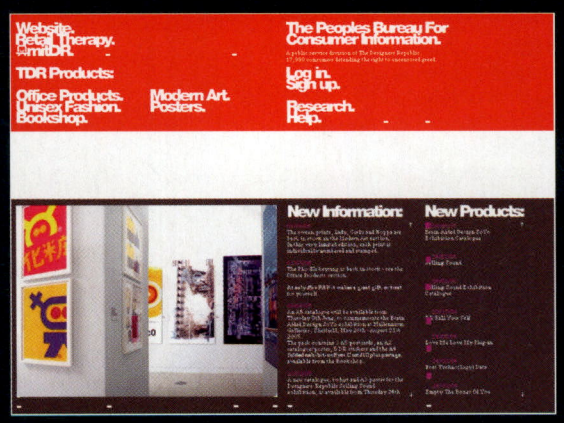
Selling online

Selling online isn't easy. At one extreme are bulk marketing sites such as Art.com and Zazzle. These offer a 10 per cent poster royalty (25 per cent for fine art prints) in return for exposure. Neither site will make you rich, though Art.com scores points by offering a free entry level open gallery that can host up to 16 images. Zazzle is less art oriented and offers unusual stamp-print and other media options. Both can be worth considering if you have old work that you think might look good on someone's wall but don't want to make a serious effort to print and sell it. The attraction is that they offer the potential of an income stream for the cost of an upload. The catch, apart from the miserable royalty rate, is that your work will be competing with that of thousands of others and you probably won't sell much, if any.

At the other extreme online are headline sites from names such as Designers Republic [w] www.thedesignersrepublic.com, where you can buy illustration in the form of posters and prints. The angle here is that DR already has a name and enough site traffic to support direct sales. So all it's had to do is add a shopping cart and stock list, and – cha ching! (or beep beep beep whirr) – online sales become a reality. If you have the traffic, there's no reason why you can't do this too, especially with a stockless print-on-demand approach. If you don't have the traffic yet, or enough of a name, then you can still do it too. But don't expect much from it. As a rule it will be your other promotional efforts that create the traffic, and the site itself can't be expected to propel you to fame.

With occasional exceptions, Zazzle's gallery is closer to vanity art sales than a viable income source. For successful web sales you'll need a name first, such as the Designers Republic brand.





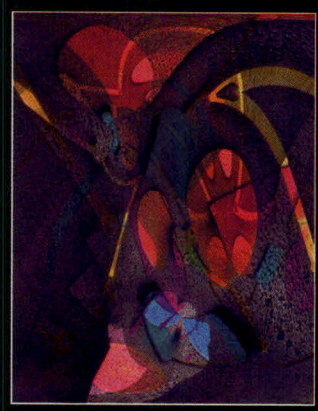
The Times." Jeffrey continues: "Through that I had meetings with Nokia – I presented this idea as a cultural crossover, important that it was in the painterly tradition. They knew I had a reputation, so that gave them some security. I think it would be impossible to have done it without that, although if you go to something like the Zoo Art Fair, you'll see a lot of emerging work getting sponsorship there. This may all sound simple, but I think anyone who's serious about art has to get used to a lot of rejection before something like this works out for them. I've been painting since I was 17, and it took more than 20 years of that to get to where I am now."

Putting on a show

The issue here again is networking, and being willing to take a risk. Sponsorship may not happen immediately, but you have nothing to lose by trying – although your work had better be good.

The other angle here is the art fair scene. London hosts around ten major art fairs a year, and smaller fairs happen throughout the UK. It's a similar story in most parts of the world. Some fairs (Zoo, for example), advertised in mainstream art magazines such as *Art Review*, cater specifically for new and emerging talents. Going to meet the galleries that exhibit and the sponsors that fund the shows can offer good leads.

So how does it all work together? The different examples here all highlight the same points. The first is that enthusiastic networking can be essential. You can do it all on your own, but the more contacts you make at every level, the more opportunities you'll create for yourself. Another important point is that selling your work as art isn't just about making sales, it's another shop window advertising your work and making it possible to find even more contacts. Combined with a website and portfolio it's another way to get noticed, while perhaps also making some money from print sales. The final point is not to be afraid of the fine art world. It certainly is unique and plays by its own rules. But many artists do cross-over commercial work of one sort or another at some point in their careers, and the boundaries are more fluid than many people realise. **ca-p**



Above: The Designers Republic has put on gallery shows worldwide, such as this Newcastle exhibition, photographed by Steve Songhurst.

Left: This work by Dolores Kaufman, entitled Rituals, is another example of gallery-quality digital fine art.

Poster child: the value of art prints

In illustration, a copy is a copy is a copy. In the art world, some copies are worth more than others. Least valuable are posters, printed in huge runs on cheap paper with cheap inks, and more or less disposable. On the next rung up are prints, which used to be created using physical plates, but for digital work are now printed on demand.

Further up again are limited edition prints. Physically they can be printed using exactly the same technology as ordinary prints, although it's more usual to use an archival print process to extend longevity. The other important difference is that they have to be signed and numbered, and the artist guarantees not to print more than a certain number – hence the *X/Y* numbering you'll see at the bottom right of a print, next to the signature, which tells buyers exactly which print it is out of the total number of the edition. Limited editions often come with a Certificate of Authenticity which says who the artist is, how big the edition is, and so on. In the UK there are no absolute legal limits on limited editions, but if you sell work to the US, it's a crime to pretend something is a limited edition when really you've printed thousands of them.

At the top of the value tree is the original. This is always a one-off. In painting, it's the hand-painted work. For digitally sourced media, the concept is a little abstract, so digital artists often make a distinction by printing an extra-large one-off on top-line archival paper and calling that the original.

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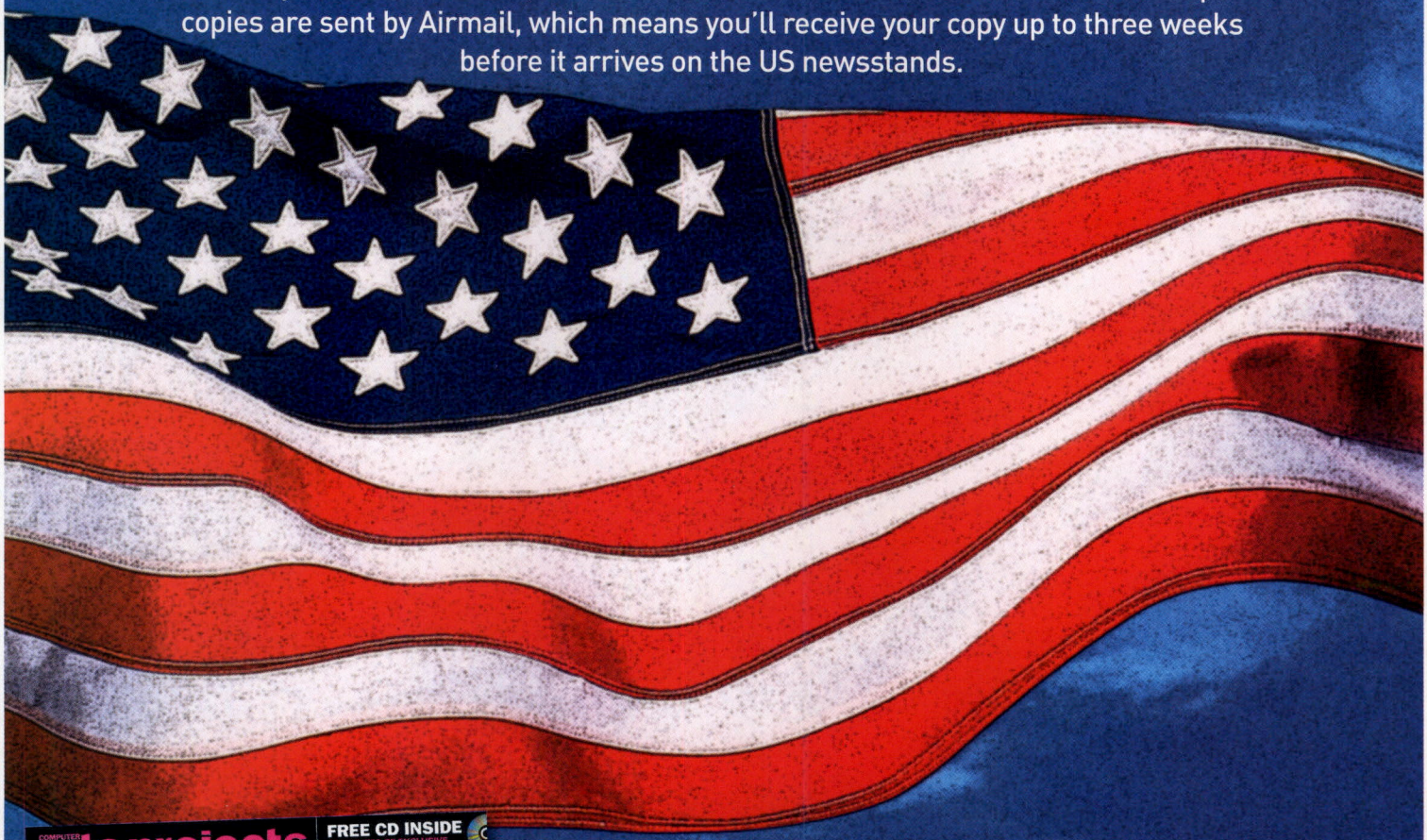

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Tutorial

[illustration] Derek Lea [w] www.dereklea.com

Make an Escher masterpiece

Combine *Illustrator* and *Photoshop* to create this vector-based metamorphosis. We explain how a methodical approach is the essential ingredient in this stunning composition…

The artist we're paying homage to here is of course the legendary MC Escher, and the famous work we're drawing inspiration from is his 1938 piece entitled 'Sky and Water', an astounding exercise in visual perception. We're going to use his composition as a basis for our own contemporary version of this famous work.

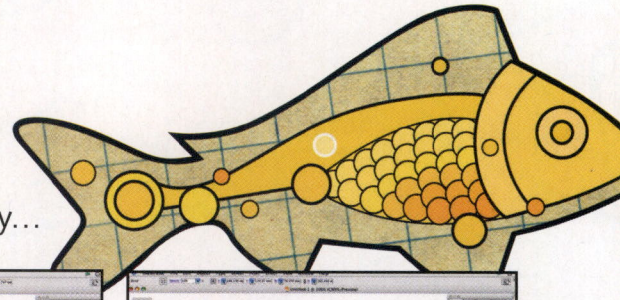
We'll start with a scanned sketch and use *Photoshop* to turn the preliminary drawing into a full-scale pattern, which we'll then import into *Illustrator*. Once in *Illustrator*, we'll use the sketch as our template. Following this carefully constructed template very closely is essential when it comes to achieving a successful result because the accurate spacing of all *Illustrator* objects is what allows us to create the perception-challenging balance within the image.

Each horizontal row is a single creature repeated many times. By using *Illustrator's* symbols, we're able to store the symbol and quickly create duplicate instances of it. This is helpful when creating a complicated image because the instances allow us to duplicate the creatures without replicating the complicated art of the original creature over and over, thus gobbling up copious amounts of memory.

Once the *Illustrator* composition is complete, we'll open the file in *Photoshop*, rasterising it to proper print resolution and converting it to CMYK mode. In *Photoshop* we can snap up the colour as well as add in scanned elements to give the flat vector art a tactile and nostalgic feel.

Expertise provided by Derek Lea, an award-winning illustrator based in Toronto, Canada. See more of his work at [w] www.dereklea.com.

The files you need to complete this tutorial can be found on the *Computer Arts Projects* disc 79 in the DiscContent\Tutorials\Tutorial Files\Escher folder.

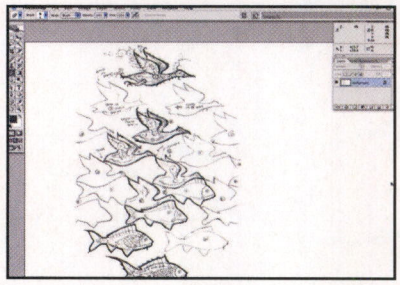


Part 1: Reference materials

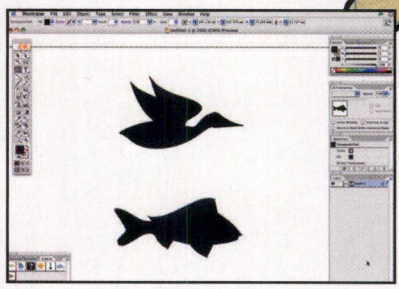
Illustrator can act as a reference tool, even when sketching traditionally...

Blending options

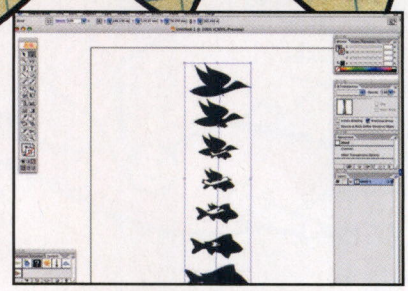
You need to set up the blend options before you make a blend. These allow you to specify the type of blend, distance, or amount of fixed steps. Choose Object> Blend>Blend Options from the menu to access the Blend Options dialog box. After you've set up your blend options, any blends you create will abide by the options you've specified.



1 When you look at the original sketch supplied on the disc, the amount of careful preparation might not be obvious. Not only did we design a complete fish and a complete bird, but we also had to create the hybrid creatures in-between, making it all fit together perfectly. This was no easy task.



2 Figuring out the in-between shapes is probably the hardest part of mapping out the image on paper. *Illustrator's* blend functions can reveal possibilities that you perhaps haven't thought of on your own, making it a handy reference tool. Here, we've created a rough outline of a bird and a fish.



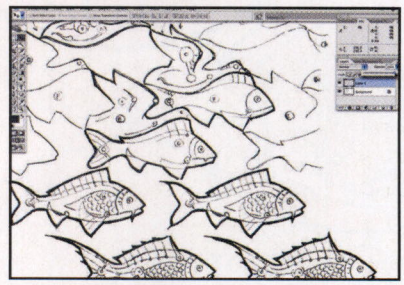
3 Choose Object>Blend>Make from the menu to create a series of rough in-between shapes. And although these won't be sufficient for use, you can study how one shape evolves into the next and bear this in mind when creating an initial sketch to work with.

Part 2: Template preparation

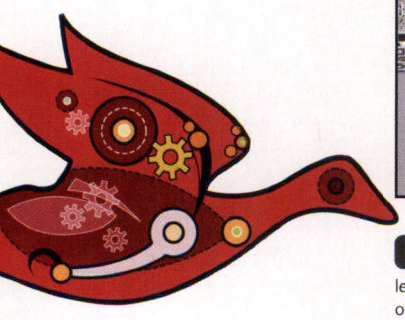
Beginning in *Photoshop*, we'll create a proper working template from our scanned sketch...

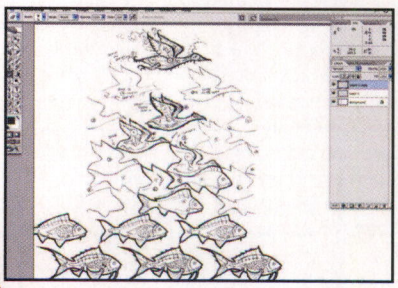
1 In *Photoshop*, open the scan.pct file from the disc. You'll notice that the sketch has one finished creature per row and then an outline indicating how duplicates of the creatures should be positioned. Following this outline closely is important to getting the finished composition to work.

2 Use the Lasso tool to draw a rough outline around the bottom two fish. With the selection active, type Ctrl/Cmnd+J on the keyboard to create a new layer, then copy the selection contents only. Use the Move tool to move them to the right and reduce the opacity of the layer in the Layers palette.

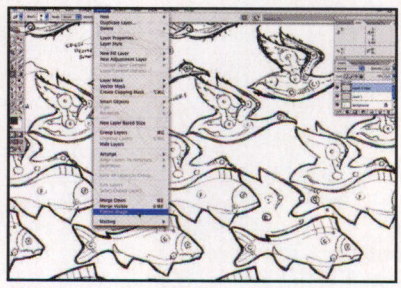


3 Reducing the opacity allows you to see the fish outline on the layer below. Use the Move tool to position the contents of the new layer so that the copied fish overlays the outline to the right of the original perfectly. When you've positioned it properly, return the layer opacity to 100 per cent.





4 Hold down the Alt/Option key and use the Move tool to drag a copy of this layer to the left. Look at space between the objects as a result of the first duplication procedure and use this visual reference as your guide to position the new layer properly, this time to the left of the original fish.



5 Use this method to select the creatures row by row and position duplicates of them on either side, in the areas indicated by outlines. When you've finished, choose Layer>Flatten to flatten the image. Once the image is flattened, use the Lasso to draw a rough selection around all the creatures.

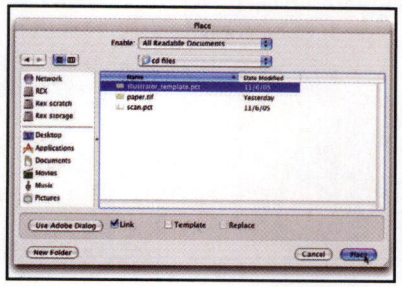
6 Create a layer from the selection and use the same method to duplicate and position this layer until the image area is covered. Pay careful attention to spacing while doing this. Create a layer with a Multiply blend mode and use the Paint Brush to paint grey within the bird areas on this layer.

Part 3: Over to Illustrator

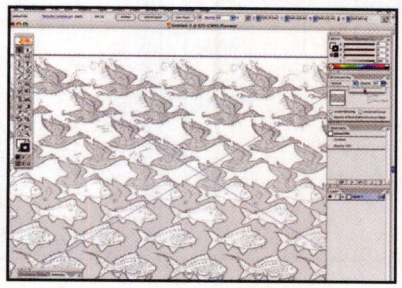
Import the template to *Illustrator* and begin work on a creature...

Expanding shapes

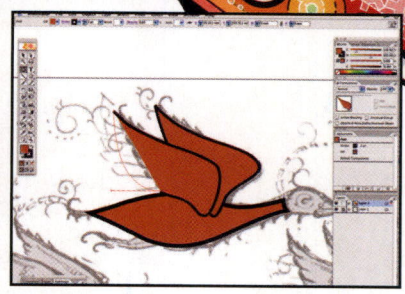
When you select a couple of objects and click on a button in the Pathfinder (such as Add or Subtract from Shape Area), you'll notice the results become visible immediately. One important thing to note is that although a new compound shape is created by the Pathfinder, the original shapes are still editable and can be moved or adjusted, affecting the compound shape. Clicking the Expand button finalises the compound shape, removing the editability of individual shapes by combining them into one.



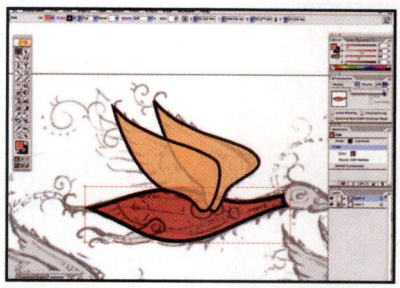
1 Save your finished template as a pict file and quit *Photoshop*. Launch *Illustrator* and choose File>Place from the menu. You can use the template we've supplied on the disc (Illustrator_template.pct) or one that you've created on your own. Navigate to the desired file and click the Place button.



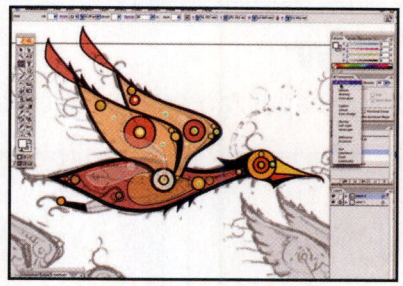
2 With the placed art selected, reduce the opacity in the Transparency palette. We don't want the image to be overpowering: we only want it to act as a guide and not be distracting as we work. Type Ctrl/Cmnd+2 to lock the placed image so that it won't move at any point.



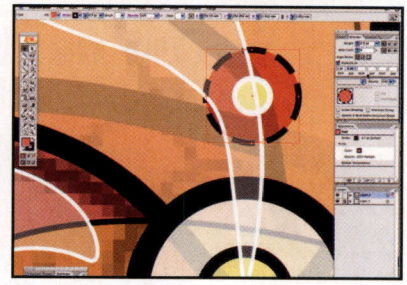
3 Create a new layer and ensure that it's targeted in the Layers palette. On this layer we'll begin the construction of the bird on the top row of the image. Using the underlying locked image as your guide, choose the Pen tool and begin to draw some closed bird shapes.



4 Choose colours to use for individual object fill and stroke from within the Color palette. Select a single object and then target the fill only in the Appearance palette. With just the fill targeted you can alter the blending mode and opacity in the Transparency palette without affecting the stroke of the selected object.



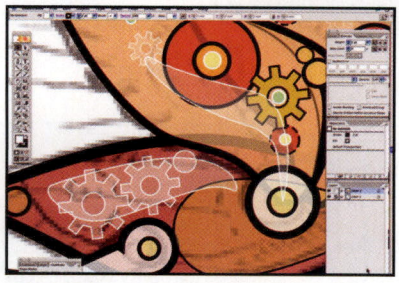
5 Use the Rectangle, Pen, and Ellipse tools to create a variety of different overlapping shapes. Have some fun specifying different colours and fills in the Colors palette. Use different blending modes and opacity settings for strokes and fills applied to individual objects via the Appearance and Transparency palettes.



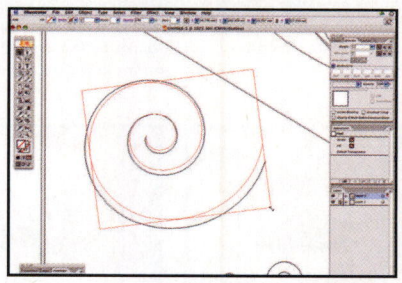
6 Continue adding shapes using your template as a guide. Feel free to deviate from the template on the inside of the object, but attempt to stay true to the outer shape. In the Strokes palette, specify different stroke thicknesses for certain objects. Try enabling the dash option for some objects as well.

Creating spirals

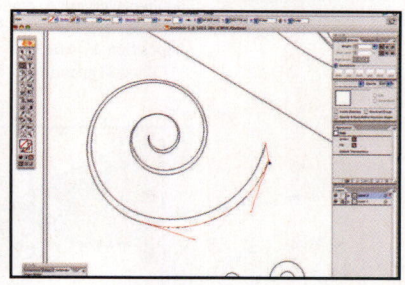
The Spiral tool is found under the Line tool's extended button menu in the toolbox. Clicking and dragging after you've selected the Spiral tool enables you to create spirals of varying size. If you Alt/Option-click anywhere on the art board, a dialog box will appear. This dialog box enables you to set up options that control how further spirals are created: radius, segment number, style, and so on. Once the spiral options are set up, all spirals created will adhere to these settings, until the settings are altered once again.



7 Use the Pathfinder options to create irregular shaped images. We created gears by combining a series of rectangles and a circle using the 'add to shape area' option. Then we punched a hole in it by subtracting another circle from the middle via the 'subtract from shape area' button.



8 Select the Spiral tool. Clicking and dragging creates a spiral with no fill or stroke applied to it. Create one and then, while holding down Ctrl/Cmnd and Alt/Option, click and drag to duplicate it. Disable preview mode and reduce the size of one spiral. Rotate it so that the central points touch each other.

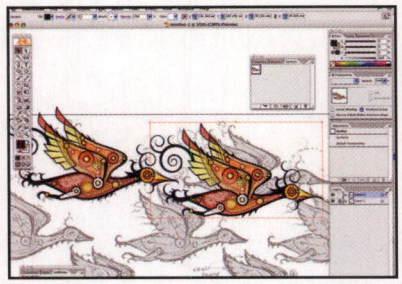


9 Use the Direct Selection tool to select the overlapping central points and then choose Object>Path>Join from the menu to join them together, specifying a corner point. Use the Pen tool to connect the other open end of the spirals with a line, closing the shape. Choose a solid black fill in the Color palette.

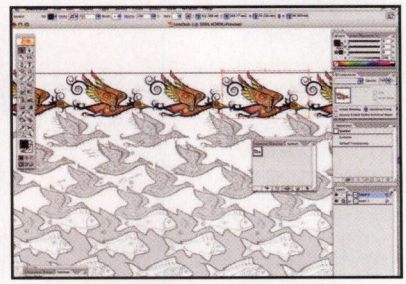
Part 4: Symbol instances

Fill your art board with instances of complicated shapes via the Symbols palette...

1 Type Ctrl/Cmnd+Y to enable preview mode once again. Use this spiral creation method to create a number of spirals, with differing size, shape and levels of complexity. Colour them all with solid black, rotate, scale and position them around the bird creature. When you're finished, type Ctrl/Cmnd+A on the keyboard.



2 Typing Ctrl/Cmnd+A selects all of the objects, except for anything that's locked. Use the Selection tool to click on the bird shape and drag it directly into the Symbols palette. Now, drag the symbol out of the palette onto the art board to create a symbol instance.



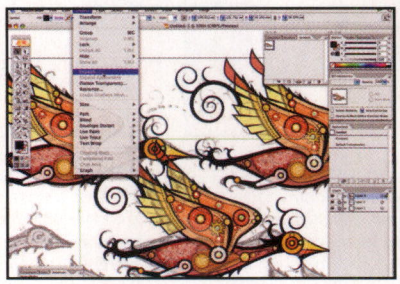
3 Position the symbol instance over an appropriate place in the top row, as indicated by the placed sketch template. Use this method to add more shape instances where required to fill the top row with bird creatures. You can also Alt/Option-drag instances to create duplicates if you prefer.

Part 5: The next row

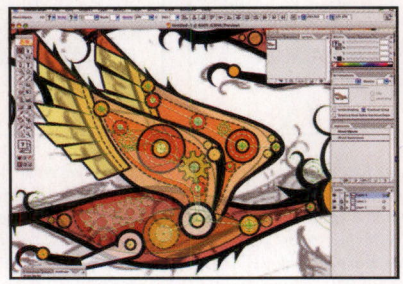
Expand a symbol instance, edit the shapes, and repeat the process...

Saving symbols

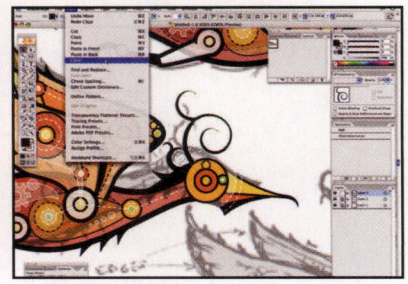
When you add all of your creatures to the Symbols palette you can save them for use at a later date. Simply open the Symbols palette menu and choose the Save Symbol Library option from the bottom of the list. This enables you to save the symbols as a library file. Simply name it and choose a destination. Saving it in the Symbols folder within the Illustrator Presets folder is a good idea, because this is the most convenient place to load symbol libraries from.



1 Lock the layer in the Layers palette so that it doesn't get altered unexpectedly. Create a new layer and ensure that the new layer is targeted. Drag a symbol instance onto the new layer and position it according to the template. Choose Object>Expand from the menu.

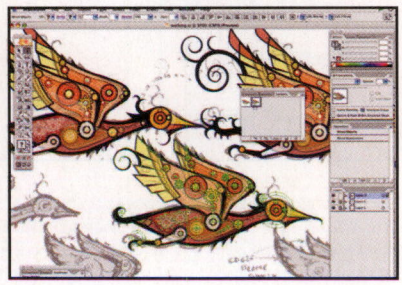


2 Ensure that Object and Fill are both checked in the Expand Options dialog box, then click OK. This converts the symbol instance into a group of individual shapes. Once converted, the instance shapes remain grouped. Type Ctrl/Cmnd+Shift+G on the keyboard to ungroup them.

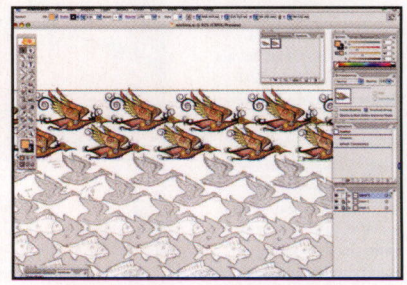


3 Use the Selection tool to select certain parts of the bird and delete them – primarily the large spirals, red wing tips, and anything else that appears excessive outside the bird shape itself. The goal at this point is to simplify the shape slightly for the second row.

4 Place the bird as closely as possible to the appropriate area, using the scanned template as your guide. Resize individual shapes and reshape them with the Direct Selection tool so that the resulting bird is simpler and fits the template nicely.



5 When you're happy with the overall bird shape and position, type Ctrl/Cmnd+A on the keyboard to select all unlocked shapes within the document. Use the Selection tool to drag the selected shapes into the Symbols palette, adding it into the palette beside the previous symbol.



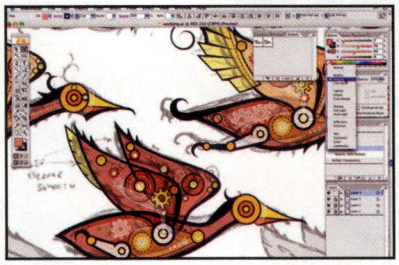
6 Drag the new symbol from the palette onto the art board. Use the template to position it properly, beside the original, on the second row. Either drag new shape instances onto the art board, or Alt/Option-drag this one to create duplicates. Use the template to position them, completing the row.

Part 6: Altered birds

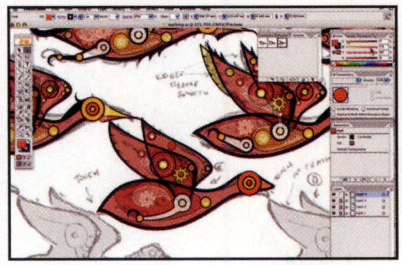
Alter the birds, piece by piece, to complete the remaining rows, then merge the birds…

Stroke alignment

In previous versions of *Illustrator*, strokes were always applied along the centre of a line segment, meaning half the stroke was inside an object, and half was applied outside the object. In *CS2*, the Stroke palette has three alignment options you can choose from when applying strokes to closed objects. You can align the stroke to the inside of a shape or the outside, or choose a central alignment where the stroke is partially inside and partially outside a shape area.



1 Lock your layer and create a new one in the Layers palette. Drag an instance of your newest shape onto the art board to begin the third layer down. Expand the instance and then ungroup it. Delete unwanted areas of the creature and alter the shape, colour and blending modes of the remaining shapes, as you did before.

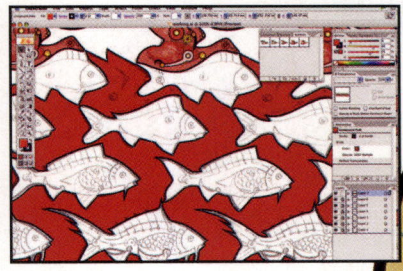


2 Select all and drag the creature into the Symbols palette. Drag instances from the Symbols palette onto the art board to complete the row. Lock the layer, create a new one, and then drag a symbol instance onto the new layer. Again, expand, ungroup, and then edit the creature, removing shapes and adjusting size, stroke and fill.

3 Again, create a symbol from these shapes. Then drag the necessary number of instances onto the art board from the Symbols palette to complete the layer. Lock the layer, create a new one, and repeat the process one more time to create another, simpler row of birds beneath this one.

4 Lock your layer and create a new one in the Layers palette. This time around, use the Pen tool to trace the bird area on the four remaining rows. Create a single closed shape, with fill and stroke attributes similar to the bird directly above it.

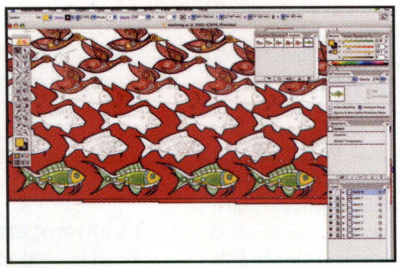
5 This is such a simple shape that there is no need to worry about creating a symbol from it and then working with instances. Simply hold down Ctrl/Cmnd and Alt/Option, then click and drag to duplicate the shape. Position it carefully with the aid of the template.



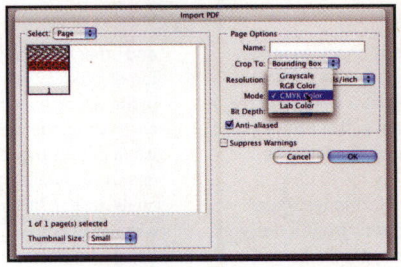
6 Use this method to duplicate the shape and position it until the bottom layer is completely covered. Select all the shapes and click the 'add to path area' button in the Pathfinder palette. When you've combined them all, click the Expand button in the Pathfinder to finalise the shape.

Part 7: Fish and texture

Revisit previous methods and make the jump to *Photoshop* to add the finishing touches…



1 Lock your layer and then create a new one. Use the tools and methods employed previously to create a group of objects for the inside of a fish on the bottom layer. Create a symbol from these shapes and then add instances of the shape along the bottom row.



2 Use previous methods to create two simpler fish and add instances of them, completing the final two fish layers. Again, alter the colour, strokes, and so on. When you're finished, save the file, quit *Illustrator*, and launch *Photoshop CS2*. Open the *Illustrator* file in *Photoshop*, specifying CMYK mode, enable anti-aliasing, and rasterise it at 300ppi.

3 In *Photoshop*, open up the Paper.tif file. Drag it into the rasterised *Illustrator* file as a new layer. Place it below the artwork layer in the Layers palette. Have some fun with adjustment layers, duplicate graph paper layers, blending modes, and opacity settings to brighten up your image and incorporate some texture. ca-p

Profile

[w] www.grundynorthedge.com

Grundy & Northedge

From airbrush and geometry set to *Illustrator*, Grundy & Northedge has been there, done that – with fantastic results...

Above: Most of Grundy & Northedge's work is for non-profit organisations and institutions such as Shell ('Safe Fuel' diagram above). Other work, such as the stamps for the Royal Mail (above), have a more public presence.

Peter Grundy chuckles at the suggestion that he might be described as a veteran of the design scene. "I suppose you could call me something like that," he admits, ungrudgingly.

Together with Tilly Northedge, Peter has been part of his quietly fruitful design and illustration company for the past 25 years, adapting successfully from a period where there were no personal computers full stop, to an era where it's digital or die for the designer.

Over that quarter century, Grundy & Northedge has been mainly producing information design with a real visual flair: anything involving complex figures, text and other data which could be in danger of looking like a bad *PowerPoint* presentation in the wrong hands. It's a specialised art even within the design community, but it's in Peter's blood – even though he still describes himself as a designer rather than an illustrator. "It was taking that idea, which was usually done in a fairly boring way, and using visually exciting design to embellish it," he says. "We always wanted whatever we did to be about education and information rather than selling. I don't actually like selling people things much. The whole concept was that the work would be useful."

Peter's career began at the Bath Academy of Art, which in 1973 was actually situated in a small country town a few miles outside of Bath and was little more than "a country art college, really." After three years there, he decided it was time to move to a place where he "could actually work" – the Royal College of Art in London.

A different era

"Art education in those days was very different to art education now," he believes. "I think I noticed that when I went to London, in so much as things were changing. When you went to the RCA back then, you had people teaching you who were teaching ideas. But the process was that you had an idea and got someone else to do it. A lot of the people who taught there were ad people,

Expressing complex ideas or a series of steps as a diagram, such as this workflow for Stolt Offshore, is Grundy & Northedge's speciality. These are as likely to end up in internal presentations or company reports as in public brochures, but the aim – clarity with visual flair – remains the same.

and most of the students who came out in that era went into advertising."

Peter's approach was, and still is, to have an idea and then produce it himself – something of a departure from the ethos of the time. It was this that led to his meeting Tilly Northedge, a fellow student at the RCA. Although they were in different departments – Peter in graphic design and Tilly in information design – they discovered they worked in very similar ways.

"So Grundy & Northedge was born after leaving the RCA. It wasn't really a case of 'Let's start a business,' it was more a continuation of what we were already doing. It evolved, as did the work, I suppose."

Small business, big projects

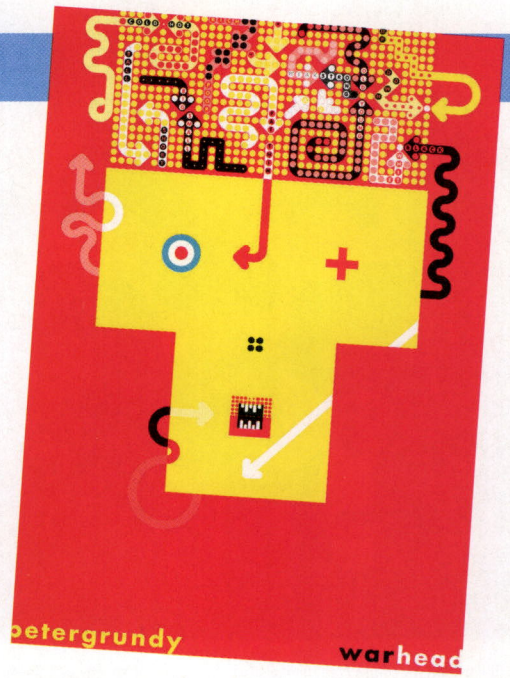
As he points out, "We've never become a big design company, even though we work on fairly large projects." And for large clients: the World Bank, the World Health Organisation, Shell, the Imperial War Museum and the Science Museum among others. In other words, largely institutions and non-profit organisations, furthering Peter's belief in educational design. "Even the part of Shell we work for is more into

Getting personal

It's only recently that Peter has begun experimenting with his own personal work outside of Grundy & Northedge, some of which is available as limited editions at the company's shop. "I did an exhibition in 2003 which was called Squareheads, which was a set of six heads composed of words and pictures. That was just an experiment to do a particular type of work which wasn't based on client needs.

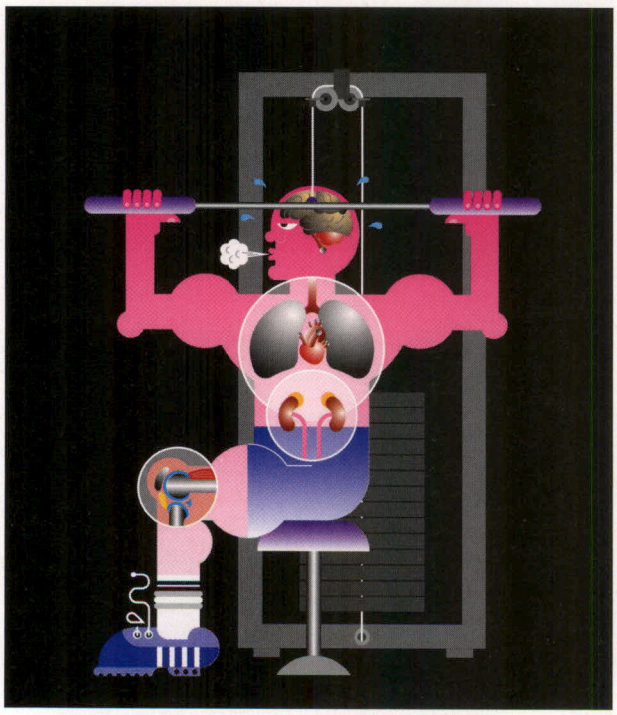
"I suppose over the past 25 years I've become rather bored with some client briefs, so I have a yearning to exercise briefs of my own, as it were. In the past there were always financial issues why I couldn't afford to do that, but now I'm in a better position to experiment."

Inspiration for such pieces often comes from the company's bread-and-butter work, or is even a direct offshoot. "When I'm working for clients, you get briefs and come up with ideas, and obviously you come up with more ideas than you can use on any job," says Peter. "The client doesn't always choose the best idea – they'll often choose a safer idea. So you're left with an awful lot of redundant good ideas, so a lot of my personal experiments come from redundant client ideas. It's a shame to waste it, after all."



In the last few years, Peter Grundy has begun experimenting with his own personal work, such as Squareheads.

Above: Part of a series of scenarios developed for Shell, plus a selection of illustration thumbnails.



An illustration for *Men's Health* magazine. Although not strictly an informational diagram, it's still constructed in the same methodical way as Peter's other work.

research," he's keen to point out. But this client roster is far from being anti-corporate for the sheer bloody-minded sake of it; it's simply a case of Grundy & Northedge concentrating on what it does best. A recent ad campaign for Volkswagen highlighted fuel consumption savings for a particular brand, for instance, with the usual slew of facts and figures turned into something more palatable.

"We really feel that people get the most out of us when we've got a brief to answer, so there's an idea behind the image," he says. And if G&N is pigeonholed because of this, Peter isn't too worried: "There aren't many people who do it, and (to my knowledge, anyway) there aren't many who do it well."

Public ad campaigns are somewhat of an exception rather than a rule for Grundy & Northedge; much of its work stays within the corporate report or the museum catalogue. Thus Peter relishes the chance to tackle something a little more public, such as recent commissions for the *Guardian* newspaper (see 'Public service' box).

Yet even in this visuals-obsessed age, such seemingly innocuous work can attract criticism. "Probably for every two emails that are positive about it [the *Guardian* pieces], we get one negative one," he says. "It's been criticised for being more of a showcase of the designer's art rather than the information. I think the main thing is a national visual literacy problem. People are quite prepared to read things, but they're not always prepared to see them. It's different, and some people just get disturbed by that. And some just find it hard to understand graphic media."

Sticking to a style

Is it a fashion thing, perhaps? "Well, I think illustration has always had a bit of a problem with fashion. Personally I don't think our work is fashionable, it's always looked more or less the same. I think when illustrators do follow fashion, they tend to have a very short professional life, whereas if they create their own style, it might last."

Peter admits that making the leap to design by computer was a massive change for both of them, yet a totally necessary one. Perhaps surprisingly, this was way back in 1992, when he began using *Illustrator 3*.

"We saw very quickly that we had to get used to this new approach or we wouldn't survive. You couldn't really carry on ordering type and sticking it down. Also at that time, in the early 90s, we were going through a depression – well, a recession, but more like a depression as far as I was concerned. So not only did we have no work, we had this new technology to learn."

Fortunately a trip to the US, where things were more technologically advanced,

Public service

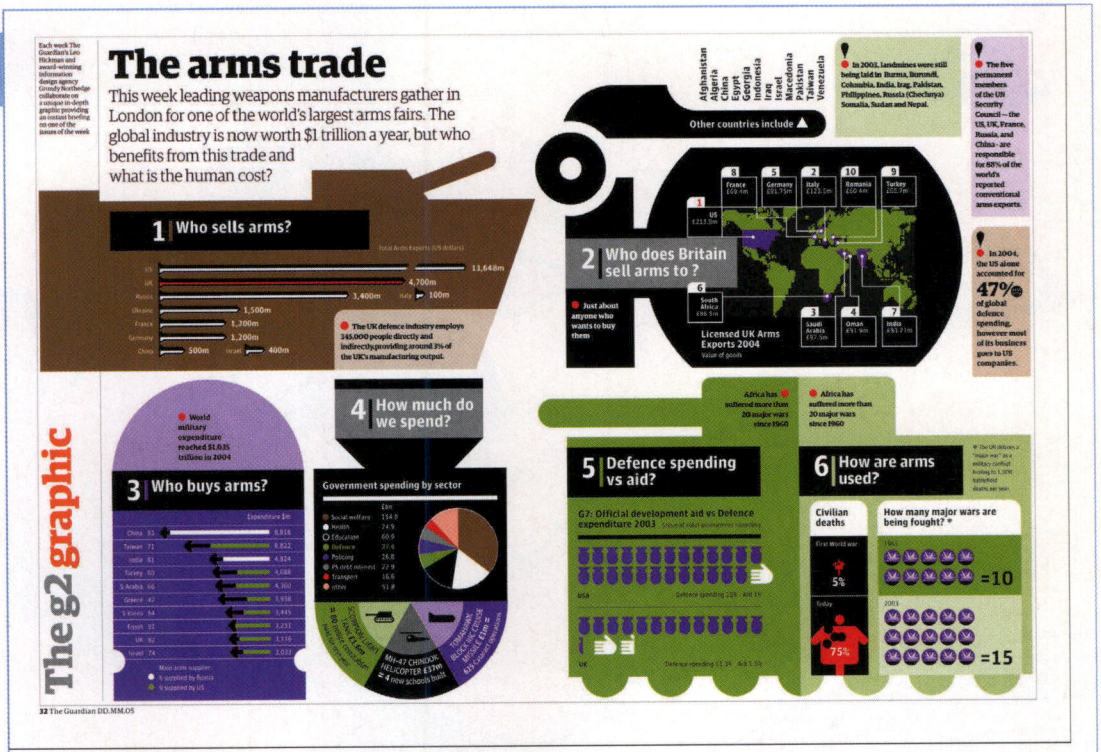
The *Guardian* newspaper's recent high-profile rebranding gave Grundy & Northedge a chance to create something more publicly accessible.

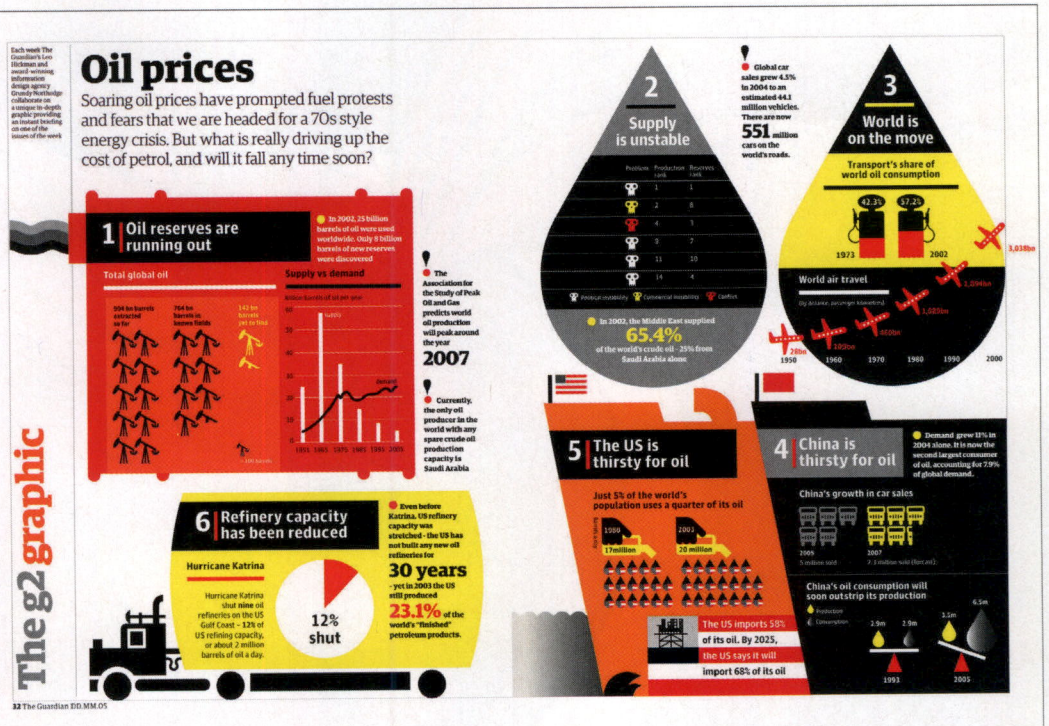
"One of the things they wanted to do in the *G2* insert was to have a graphic component which every week would explain a topic in detail," Peter explains. "So they asked us if we would do those. We were a bit wary at first because of the timescale involved."

The full double-page spread, packed with figures and graphics, is certainly a challenge. Data arrives from the paper on a Wednesday morning, "then the piece has to be back for reproduction on Thursday. So we had to come up with a solution that would allow us to fit in two days' work every week – we have a contract to do 20 editions."

G&N's approach is to simplify, choosing a visual base for whatever the topic might be. "This week, for instance, it's housing, so we'll come up with a simple house, and have various modules coming off that which deal with a particular topic." Since the series is involved largely with 'ethical' issues, it also fits into G&N's remit for educational work.

Two spreads for the *Guardian's* regular *G2* supplement, which tackles a different set of statistics each week.


The arms trade
This week leading weapons manufacturers gather in London for one of the world's largest arms fairs. The global industry is now worth $1 trillion a year, but who benefits from this trade and what is the human cost?
1 Who sells arms?
2 Who does Britain sell arms to ?
3 Who buys arms?
4 How much do we spend?
5 Defence spending vs aid?
6 How are arms used?
The g2 graphic


Oil prices
Soaring oil prices have prompted fuel protests and fears that we are headed for a 70s style energy crisis. But what is really driving up the cost of petrol, and will it fall any time soon?
1 Oil reserves are running out
2 Supply is unstable
3 World is on the move
4 China is thirsty for oil
5 The US is thirsty for oil
6 Refinery capacity has been reduced
The g2 graphic

introduced them to Bruce Ross-Larson of Communications Development and their first brush with computers. "Had it not, I honestly don't know if we'd still be going now. I was pretty reluctant at that time."

He was delighted to find that *Illustrator* worked largely in the same way as he already did with airbrush and geometry set, making the transition less painful. These days, he says, he probably only uses a quarter of the app's capabilities, but still loves it: "I've even created books with it, long before it had any master page styles or anything like that. I learned to love the Mac, which sounds quite trite, but it's probably true."

An unassuming man in many ways, Peter is sanguine about the future. "Well, you never know what's around the corner, but speaking personally, we'll carry on with what we're good at. I'd like to spend more time doing the personal projects – more experimentation and less high-speed, low-cost client briefs."

That will, inevitably, be in digital form, but Grundy & Northedge is living proof that ultimately the medium is not the message. "You wouldn't notice any recognisable change from the work done pre-digital to now," Peter insists, "though I think the computer was the tool we always needed. I could have used it as a student, but it came ten years too late..." ca-p

"People are quite prepared to read things, but they're not always prepared to see them"

[illustration] Adi Gilbert [w] www.99seconds.com

Tutorial

Trace and paint

Use Adobe *Illustrator CS2* to ink and colour a traditional comic-style drawing...

The modern, digital world may lead you to think that traditional methods of drawing and painting are long lost. However, for many of us, artwork begins life in sketches and scrawls on paper, drawing the lines we see and feel in our imagination through our hands. Until now it's been a struggle for those of us who work in this way to recreate the same flow of creativity directly on to the computer. Drawing with Bézier pen tools and brushes just doesn't cut it when compared to the feeling of drawing traditionally.

To get around this, many people scan artwork and laboriously trace around their original drawings to recreate the shapes, lines and colouring. Quicker alternatives are available with plug-ins and features such as *Flash* tracing tools, but all have limitations. Adobe *Streamline* is an old program which can be used to trace drawings, converting them into vectors for use in Abobe *Illustrator*. It's a pretty basic tool, though, and for a long time we've been crying out for a modern tool that could enable us to draw by hand, vectorise quickly and speed up the inking/colouring process.

Our wishes have been granted with the introduction of Abobe *Illustrator CS2*. Included in its arsenal are two powerful allies in the integration of traditional drawing and digital inking and colouring: Live Trace and Live Paint. This tutorial introduces these new features and shows you how to use them to digitally ink and colour a traditional comic-style pencil drawing.

Expertise provided by Adi Gilbert, [w] www.99seconds.com.

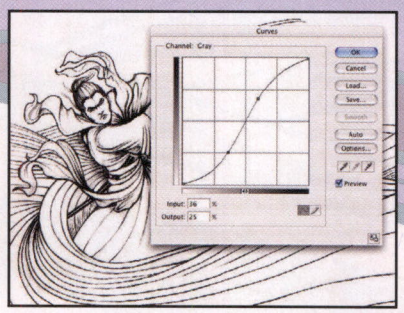
The files you need to complete this tutorial can be found on the *Computer Arts Projects* disc 79 in the DiscContent\Tutorials\Tutorial Files\Live Trace folder. You will need *Illustrator CS2* (or a demo of the program from Adobe's website) for these files to be fully functional. Also note that the images in the Live Trace folder are linked, so will need to remain in the same folder for the links to work.

Part 1: Preparation

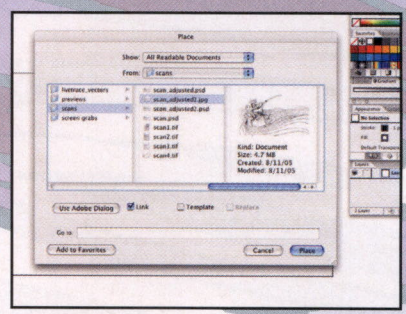
Using digital tools doesn't mean ditching the pencil and paper...

1 Traditional drawing skills are invaluable even in the digital world. You can hand-ink drawings before scanning them to get good strong lines and fills, but for this tutorial we simply scan the pencil drawing and let Live Trace do the inking work for us. For some artists, inking by hand can be difficult and time-consuming because there's little room for error with Indian Ink. This means *Live Trace* is a great asset and should speed up the process.

2 Although one of the great functions of Live Trace is that you can amend your original bitmap image at any point and update it, you might as well start off on the right footing. It's a good idea to get your original pencil sketch as finished as you can before you scan and take it into *Illustrator*.



3 It pays to tweak your Contrast and Brightness settings so your lines are clear. Here we use the Curves adjustment in *Photoshop* to raise definition. You might also want to erase a few mistakes and add a few lines here and there.



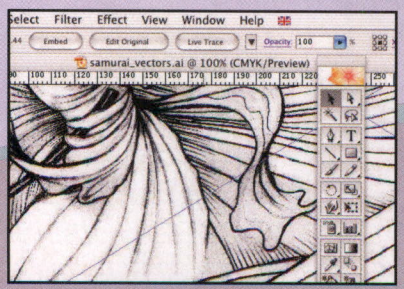
4 Open a new document in Adobe *Illustrator CS2* and place your adjusted artwork onto the canvas with File>Place, then choose your artwork file (for example, drawing.jpg from the disc). Make sure the Link option is selected. You're now ready to start tracing.

Part 2: Learning Live Trace

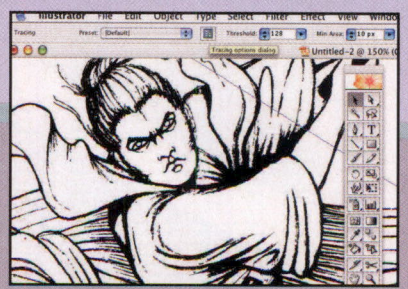
Trace your bitmapped artwork into vectors with *Illustrator's* powerful new tool...

The key word is LIVE!

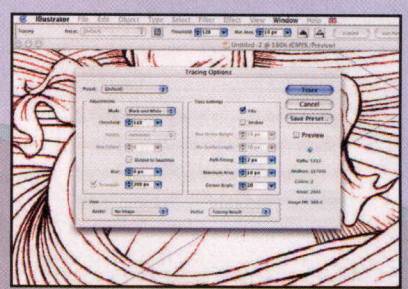
A major advantage of the new Live Trace and Live Paint features is that they're 'live', unlike previous tracing programs where you'd have to go back to the beginning to change your settings. This means that you can change the settings and tweak your variables as you go, and change your mind as often as you like.



1 Select your placed artwork and click the Live Trace button in the Control palette. This converts your artwork to a vector preview using the default settings. (Note that you could use one of the preset options listed to the right of the button instead of the default.)



2 You can now see what your drawing looks like traced with default options. Click the 'Tracing options dialog' button to refine your settings and get your artwork to look how you'd like it to. A host of different options is now available to you.

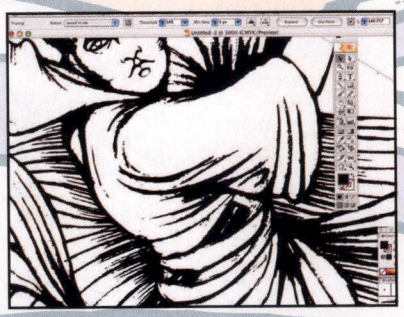


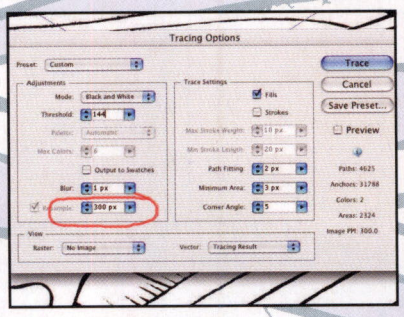
3 You should spend some time experimenting with these settings until you understand what they all do and how they might affect your tracing. Once you're more familiar with them you'll be able to achieve a tracing style that suits your requirements.

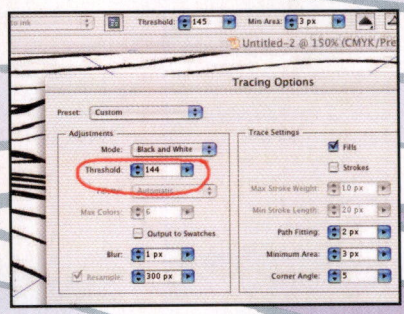
Learning Live Trace continued...

Why vectors?

There are many advantages in converting bitmapped artwork into vectors. The main reason is that vector artwork can easily be rescaled without any loss in quality. It also allows you to modify your lines quickly, tweaking shapes and layouts. The colouring process is also quick and easy to change without degrading the image.







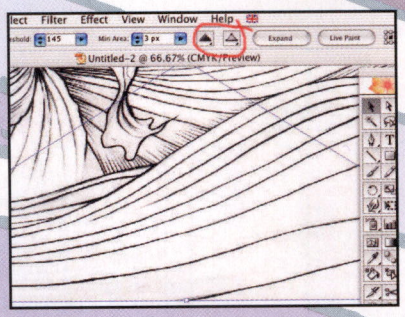
4 We want this illustration to look quite natural and to emulate hand-inked lines. Therefore, adjust the settings to give a compromise between the slickness of a vector line and the edginess of a hand-rendered one. This makes it feel more organic.

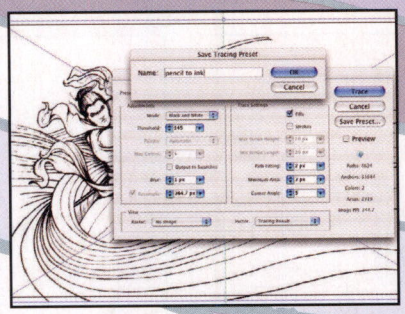
5 Make sure that the resolution of the sample is set high enough in the Tracing Options so that the drawing is sampled with detail. Here it's set to 300ppi, which will give a high-resolution source to trace. Reducing this setting may speed things up but it reduces accuracy.

6 The Threshold setting is important in determining the number of black-and-white areas in the tracing. Changing this setting can make your lines thicker or thinner: the higher the number, the thicker the black lines will be.

Smooth lines

The graphite lines from a pencil are quite rough and you may find the traced version looks a little ragged. To reduce this, use a little blur to smooth things over – either in the original bitmap version within *Photoshop* or, to keep it 'live', using the blur option in the Live Trace options dialog box. A slight amount of blur helps smooth the pixels together and produces a slicker line that looks more like its been inked traditionally first.





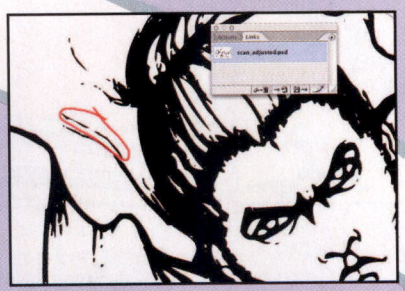
7 You can compare your tracing settings with your original artwork with a few different options. Use the two triangular preview buttons to toggle between your bitmap file and your vector tracing, making comparisons easy so you can adjust your trace settings as required.

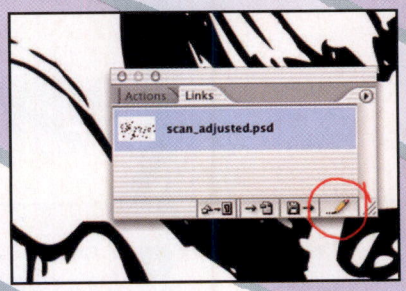
8 If you're happy with the settings, you can store them for future use, speeding up the process for next time. Click the Save Preset button and give it a name. From now on you can use these settings time and time again or use them as the basis for new ones.

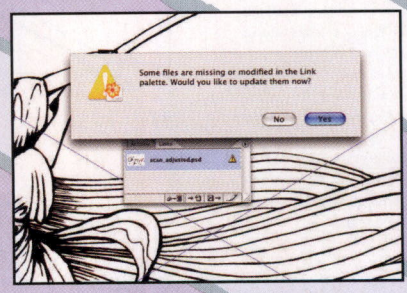
9 Once you're happy with your tracing set-up (see tracing.ai on the CD) the final stage is to 'Expand' the Live tracing to give you fully editable vectors. Now you can edit your vectors in any way you like. You may, for example, wish to remove or add some lines and patterns.

Part 3: Updating an image

Live Trace enables you to modify your original bitmap without starting over...







1 You may find that halfway through tracing your drawing in Live Trace you decide you need to make some adjustments to the original. Not a problem. You can go back to the original bitmap and change things without starting again. Here we want to remove part of the samurai's hair.

2 Click the Edit Original button in the Links palette (Window>Links). The original linked file (our original scan, in this case) will open in *Photoshop*. Edit the drawing as required with the Eraser tool and resave.

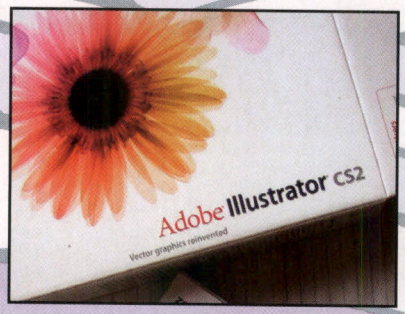
3 Back in *Illustrator* you'll be prompted by a message asking if you'd like to update the modified linked files. Click on Yes and *Illustrator* will update the file and *Live Trace* will re-trace the modified artwork automatically.

Part 4: Live Paint

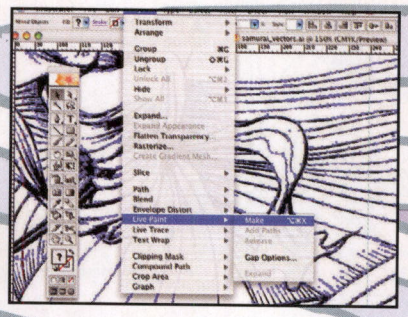
Change the way you colour and paint objects in *Illustrator*...

It's all about RAM!

New, more powerful tools such as Adobe *Illustrator CS2* require a lot more power to run than their older incarnations. You'll need your computer to be a lean, mean, drawing machine to get the most efficient performance. That means using a computer with as much processor speed and RAM as possible. You may find tools such as Live Trace and Live Paint slow down your machine unless it's at peak performance.

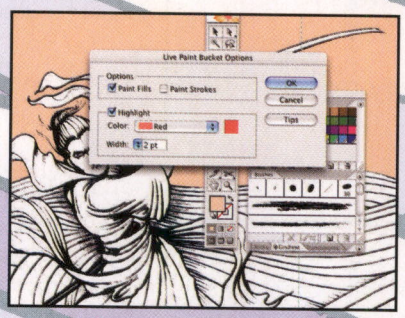


1 Live Paint enables you to treat the artwork as though it's a flat canvas. In other words, none of the paths are on top of or below each other in a stack as in previous vector packages. Instead the work surface is divided into areas that can be coloured individually like those in a colouring book.

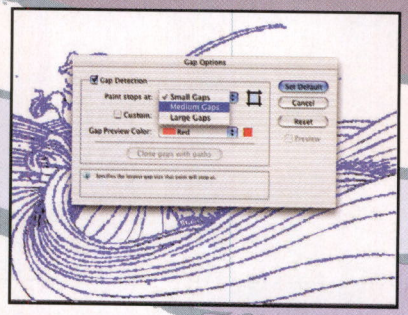


2 You must select the paths you wish to work on to make your artwork into a Live Paint object. Then select Object>Live Paint>Make. Alternatively, you can select your paths and then make them Live by clicking over them with the Live Paint Bucket tool. You can either work in small areas or convert the whole piece.

3 Select the Live Paint Bucket and move it over your artwork. You'll see how all the areas created by the paths become highlighted to indicate that you can fill them (or add a stroke to them) by clicking over them.



4 Double-click on the Live Paint Bucket icon in the toolbar to open the Options palette. Here you can change the colour of the Live Paint highlight areas, useful when trying to identify live areas in colourful artwork. Also, you can choose whether to Paint Fills or Paint Strokes.

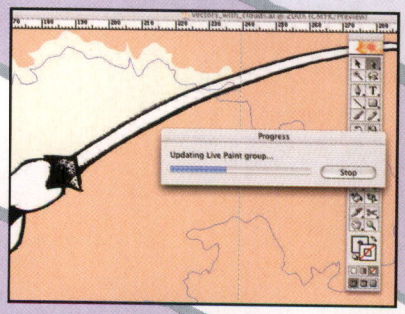


5 Gaps might appear between paths in your Live Paint Groups, and you need to control these. Open the Gap Option palette. Choose Object>Live Paint>Gap Options. Play about with the options to control the way your paint fills and leaks through artwork to seal or maintain gaps appropriately.

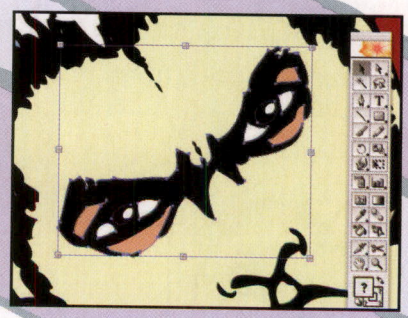
6 Using your Live Paint Object, fill all the areas of the sky with colour. Create the light cloud shapes by simply drawing your cloud shape over the top of the sky with the Pen tool. Select the cloud path and the sky behind it (the Live Paint Object) and press the Add Paths button. You can now fill the cloud segments individually using the Paint Bucket.

Experiment

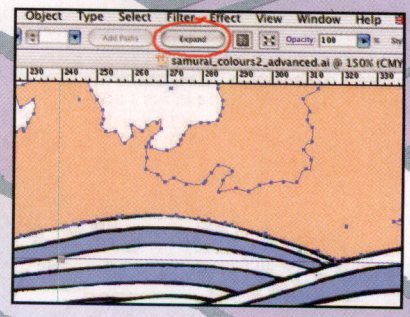
Live Paint is a complex and flexible piece of kit. It can be used in many different ways and we can't cover all the techniques in this tutorial. The key is to experiment with the tool and to find out where its advantages lie. For some jobs, colouring in the usual way is quicker and simpler, but in many instances Live Paint is a massive help. Play about with it and you'll reap the benefits.



7 You can tweak the paths you're using in the Live Paint object because this process is live, allowing you greater control over your painting. This means you can change your fill-able segments on the fly without having to draw around objects. Here we show how the file is updating the segments after we moved a path.



8 Live Paint Objects behave a little like they're a group: for example, you can move them together. However, they're much more flexible than traditional groups. Use the Live Paint Selection tool to select elements of the object and modify their faces and edges individually at will.



9 Click the Expand button to turn your artwork back into a traditional *Illustrator* state (speeding up processing time). This reverts the image to basic editable paths, strokes and fills. You may find that after expanding, you wish to add some more Live Paint elements. This isn't a problem, because you can create new Live Paint objects whenever you like. ca-p

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Classic #3 1909-1992

Francis Bacon

There can be few artists and illustrators who haven't been inspired by Bacon's distorted figure paintings...

Below: 'Three Studies for Figures at the Base of a Crucifixion', completed around 1944, was something of a milestone for Bacon. He considered it to be the true beginning of his work. It has become an icon for existential anguish, at a peak after the war. It's currently on display at Tate Britain.

Images courtesy of Tate.

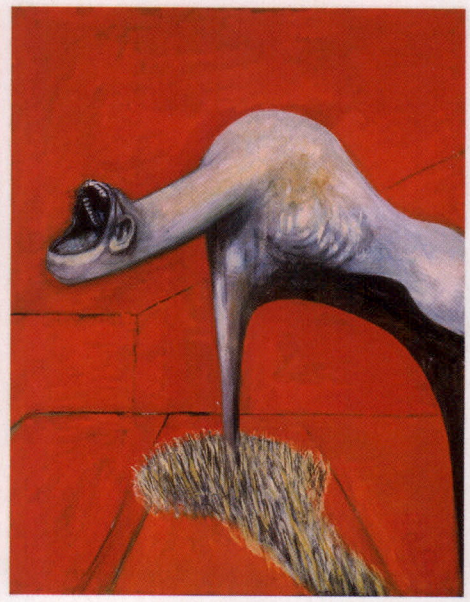
Francis Bacon is today widely recognised as one of the most important figures of recent British, if not world, art history. Oddly for a painter of naked wrestlers and freshly butchered meat, his distorted and disturbing images manage to appeal to both critics and public alike.

The man himself described the creative process as "a cocktail of instinct, skill, culture and a highly creative feverishness." He was largely self-taught and was, by all accounts, just interested in doing what he enjoyed most. Despite being self-taught he wasn't unaware of the subtle way in which his work affected people. He's quoted as saying: "An illustrational form tells you through the intelligence immediately what the form is about, whereas a non-illustrational form works first upon sensation and then slowly leaks back into the fact."

From the standpoint of a working illustrator, it's interesting to note the way in which Bacon successfully fed his desire to paint exactly what he wanted while still managing to connect with an audience that did not necessarily share his love of the macabre.

Similarly, the trademark distortions of his mature works show an artist trying to find a means of conveying complex messages and emotions in a visual medium. This is the perennial problem of any artist, illustrator or designer.

Francis Bacon shows that it's possible to lever huge amounts of meaning into an image and thereby transform its effect on the viewer, rather than relying on straightforward symbolism. ca-p



Currently on display at Tate Britain, 'Reclining Woman' from 1961 uses a number of tricks to disorient the viewer. The figure is cut from another canvas and stuck on, the background is strangely ambiguous, and the use of blurring suggests movement of an unsettling nature.

RULES THE WORLD
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ELEVATOR
STOP
herbert the penguin
YOU
miam
Sweet Graphics
Cheeky
ELEVATOR
ELEVATOR
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100% HOMEMADE
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Feature

Illustrators' resources

Can't achieve the effects you're after with *Illustrator* or *FreeHand*? We give you 40 top options for boosting your illustrative powers...

No matter how much you love an application, there are times when you find that it doesn't do everything you'd like it to do. However, some applications can be extended beyond their original capabilities with plug-ins and other files and, luckily for illustrators, Macromedia *FreeHand* and Adobe *Illustrator* benefit from a plug-in architecture that can dramatically expand the host application's power.

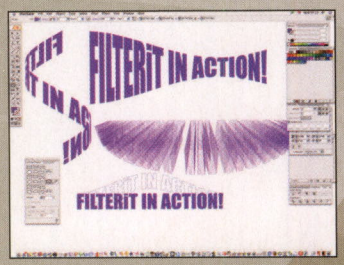
Some plug-ins can transform *Illustrator* or *FreeHand* into CAD drawing environments or fully-featured DTP applications, while others simplify repetitive tasks or add creative features, such as build textures or patterns, or randomise objects and paths. In addition, Adobe *Illustrator* can import third-party brushes, actions, symbols, swatches and styles that can dramatically alter simple paths and shapes. These latter kind of 'presets' can be constructed and exported very simply by the user, creating a thriving community of people building and swapping patterns, textures and effects.

Over the next few pages we bring to you our selection of some of the best plug-ins, presets and extensions, covering everything from vinyl cutting to packaging to fun, disposable effects. Some of the plug-ins cost more than *Illustrator* does, but the good news is that there are a great many that are free or cost only a few pounds. >

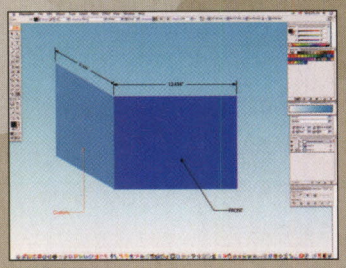
Expertise provided by Jason Arber, Co-founder and Senior Editor of Pixelsurgeon. Catch up with all the latest at [w] www.pixelsurgeon.com.

Top 10 plug-ins

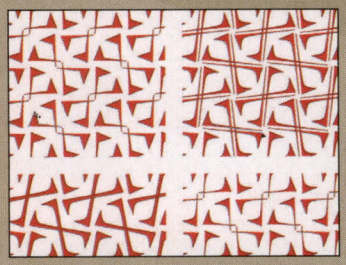
1. FILTERiT
www.cvalley.com
FILTERiT is a suite of plug-ins for Adobe *Illustrator* featuring some exciting and unique effects that can create complex artwork very quickly. Apply 3D transformations, warps and lens effects and turn objects into spheres, doughnuts or spirals in a single click.
Cost: $129



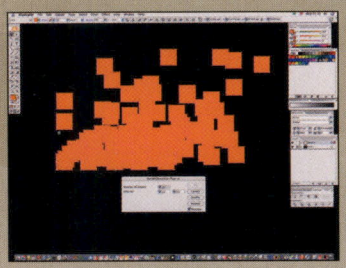
2. CADtools 4
www.hotdoor.com
CADtools contains 57 drawing, editing, labelling and dimensioning tools grouped into six palettes that allow you to draw in any scale. New features include wall and wall-editing tools, numeric path division, the ability to snap to 2D or isometric grids and smart trim and extend tools.
Cost: $249



3. SymmetryWorks
www.artlandia.com
SymmetryWorks is a powerful plug-in that enables you to create amazing patterns from the simplest of artwork. Even more amazing is that it's fully interactive so that the base elements can be edited on the fly, resulting in instant updates to the pattern.
Cost: $241



4. Random Touch
www.graphicxtras.com/products/aiplugin20.htm
Add some unpredictability to your artwork with this collection of plug-ins: Background texture for creating high impact backgrounds from selected paths, images or symbols; Pyramid for creating triangular groupings out of objects; RambleShambles for spray and nozzle effects; RandomClutter for creating a mess of stars and circles. The *Illustrator 10*-only RandomType plug-in distresses and distorts type.
Cost: £7



PRODUCTION

Cutting Tools plug-in
http://rj-graffix.com/software
The Cutting Tools plug-in from Graffix offers several new ways to cut paths and includes: a Hatchet tool, which works like a pumped-up Scissors tool; a Table saw tool for cutting through paths in a straight line; and the Vector Vac tool, which mops up unwanted paths by dragging through them.
Cost: $5 (Shareware)

Barcode Toolbox
www.yin4yang.com
If you work in packaging then the ability to create and verify barcodes directly within *Illustrator* is a particular blessing. You no longer have to create EPS barcodes in another application and import them into your artwork. Instead, you have full control over the scaling, wide narrow ratio, quiet zone indicators, bearer bars and other aspects of the barcode.
Cost: €79.95

FoldUP!3D
www.comnet-network.co.jp/eng
FoldUP!3D is an absolute godsend for packaging designers, allowing you to design packaging and export the results as a rotating QuickTime movie! FoldUP!3D is easy to use, so even if you're completely new to packaging or dimensional design, you should be up and running in no time.
Cost: $379

FlexoStepX
www.flexostep.com
If you use flexography to print labels onto curved surfaces, you'll know what a time-consuming and mistake-prone process it can be. FlexoStepX can be launched from within Macromedia *FreeHand* or Adobe *Illustrator* and simplifies the process of Stepping, Repeating and Distorting packaging artwork.
Cost: $299

Scoop_CS
http://share.studio.adobe.com
Scoop_CS is an *Illustrator* plug-in that can collect copies of fonts and raster images used in your document or illustration and save them to a new folder, turning *Illustrator* into a fully fledged desktop publishing solution.
Cost: Free

SepPreview
http://share.studio.adobe.com
If you don't have a copy of Adobe *Acrobat Professional* handy but want to check on your CMYK separations, then SepPreview could be the answer. Better yet, it allows you to print the separations too.
Cost: Free

MagisignCS
www.magisign.com
Magisign is a plug-in solution for *Illustrator* that allows users to create signs from within the application by driving a cutting plotter. There is no need to import .ai or .eps files into dedicated sign software when this plug-in can do everything you need!
Cost: From €599

SPECIAL EFFECTS

Cylinder Distort
www.telegraphics.com.au/sw/info/cylinderdistort.html
An extremely useful filter for creating the impression of wrapping artwork around a cylinder, such as a wine label on a bottle. The same effect can be achieved with *Illustrator CS*'s 3D tools, but it's easier with Cylinder Distort.
Cost: $9

TECHNICAL

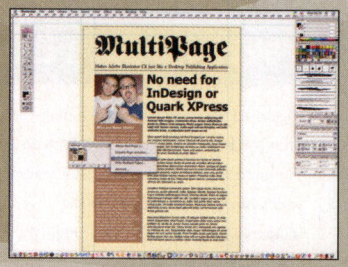
Illustrator to XAML plug-in
http://blogs.msdn.com/mswanson/archive/2005/09/16/469670.aspx
One for the techies: a filter that converts from Adobe *Illustrator* format into XAML (short for Extensible Application Markup Language, and pronounced 'Zammel'). This is an XML-based language for describing user interfaces, such as those created by Macromedia *Flash*, and can be interpreted on the fly by Microsoft's forthcoming Windows Vista OS.
Cost: Free

5. MultiPage 2

www.hotdoor.com

One of the major drawbacks of Adobe *Illustrator* is its lack of multi-page support, but thanks to Hotdoor's MultiPage 2, that problem is a thing of the past. This tool turns *Illustrator* into a powerful DTP application rivalling *QuarkXPress* or Adobe's own *InDesign*. Set up page sizes, margins, page numbering and master pages and output as multi-page PDFs for on-screen viewing or high-end pre-press.

Cost: $79



6. VektorForge

http://share.studio.adobe.com

For those who haven't upgraded to *Illustrator CS2* and its Live Trace functionality (see page 52) and don't require Silhouette's complexity (or high cost) then Douglas Habben's VektorForge could be the plug-in for you. It transforms 1-bit black-and-white raster images into vectors, making it the perfect tool to recreate logos when only scans exist. And you can't argue with the price.

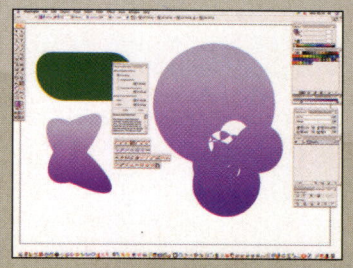
Cost: Free

7. Xtream Path

www.cvalley.com

Sometimes wrestling with Bézier paths can be counterintuitive, but help is at hand with CValley's Xtream Path, which enables you to click and drag on paths as though they were made of elastic. The plug-in includes several other path effects, such as Smart Rounding, which can turn angular type into something smoother.

Cost: $139

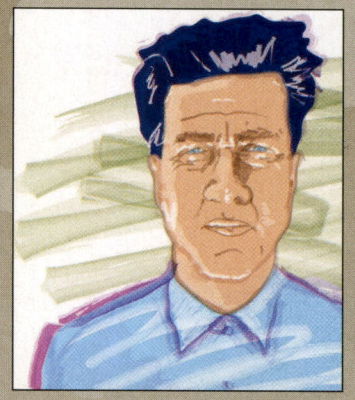


8. Watercolour (Brush)

http://share.studio.adobe.com

A selection of water-themed brushes from Adobe itself. Taking seconds to download and install, these brushes can turn simple paths into works of art, especially when used in conjunction with different transparency modes.

Cost: Free



ENHANCEMENT

Select Menu

http://rj-graffix.com/software/plugins.html#SelectMenu

If you have a large image containing hundreds of elements, you might find *Illustrator's* range of options for selecting objects based on similar colours or line weights a bit limiting. How about selecting objects based on their gradients, or whether the paths are open or closed, or even whether the paths are dashed? For 15 esoteric selection options, this is the plug-in for you.

Cost: Free

Silhouette

www.cvalley.com

Although *Illustrator CS2* users have a powerful raster-to-vector converter in the shape of Live Trace (see page 52), users of older versions of *Illustrator* could either boot up Classic to use Adobe *Streamline* or get superb results using Silhouette. The only downside is the price: $289, for which you could probably upgrade your copy of *Illustrator* instead.

Cost: $289

Art Library

www.agetechnologies.com

The Art Library plug-in enables you to create an unlimited number of artwork libraries that can store your sketches and illustrations, creating a useful drag-and-drop library. Each library can hold up to a hundred images, which can be sorted by name, and includes a thumbnail preview.

Cost: $110

KamuAlign

www.kamumyasa.com/kamualign/kamualign.html

Adobe *Illustrator* ships with a standard set of alignment tools that can be found in the Align palette, but KamuAlign goes one better by allowing you to align objects relative to any side or point of any other object or the artboard, including alignment with or without the stroke!

Cost: $24

JLG·Étiquettes and JLG·Cotations

http://perso.wanadoo.fr/jlg.outils/Compteur.html

Simplify the creation of labels for your artwork with JLG·Étiquettes. It packs an amazing amount of flexibility and user-defined options in its various palettes. Font, Arrowhead and other attributes can be modified and edited quickly.

JLG·Cotations is a useful tool for adding precise measurement labels to lines, angles and circle radii. Perfect for annotating blueprints, scale drawings and other plans.

Cost: Étiquettes €13, Cotations €20

Scriptographer

www.scriptographer.com

Scriptographer is a scripting plug-in for Adobe *Illustrator*. It gives the user the possibility to extend the power and functionality of the application by using JavaScript. This allows the possibility of mouse-controlled draw tools, run-once effects and even timer-controlled animations.

Cost: Free

FREEHAND

Symbols Collection

www.plugin.com

The Symbols Collection is an incredibly diverse and useful library of 6,000 royalty-free symbols for use in *FreeHand MX*. It includes scratchy and splatter symbols, arrows, starbursts and warped and broken symbols, all for a reasonable price.

Cost: $24

MAPublisher

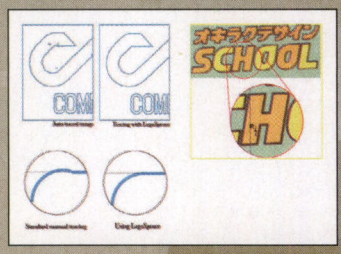
www.avenza.com/products.mapub50.html

MAPublisher 5.0 is a powerful suite of plug-ins for *FreeHand MX* and *Illustrator 10* that bridges the gap between Geographic Information Systems and high-end graphic design for the creation and printing of high-resolution maps. It's not cheap, but if you make maps for a living, it could easily pay for itself.

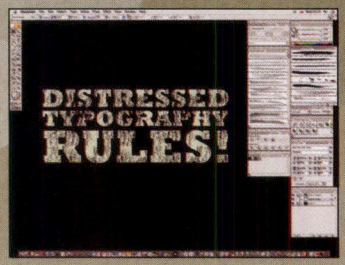
Cost: $999

Top 10 plug-ins continued...

9. LogoSpruce
www.comnet-network.co.jp/eng
LogoSpruce enables you to tidy up scanned logos from within *Illustrator*. From tracing to precision guide placement and bump-reducing Tangent Arc tools, LogoSpruce has everything you need to create smooth, professional-looking logos from scanned originals.
Cost: $199



10. Vintage
http://share.studio.adobe.com
Vectors can be a tad clinical and clean, so every now and then it's good to mess things up a bit. Claudio Hohlmann's Vintage set of swatches is just the thing for adding a distressed, aged appearance to your work.
Cost: Free



FreeHand Xtra Extensions

Macromedia *FreeHand's* native plug-in architecture, Xtras, just didn't catch on in the same way as Adobe's plug-in system, which has gone on to become the industry standard. Although grudgingly, *FreeHand* now supports Adobe's plug-in architecture to a greater or lesser degree, which means that many of the software add-ons designed for *Illustrator* will work in *FreeHand*. You might experience problems with some more complicated plug-ins, which have deeper hooks in the host application, so we do recommend that you download a trial version, if available, before stumping over your hard-earned cash.

Where can I find more?

There are commercial portals dedicated to *Photoshop* and *Illustrator* plug-ins, such as ThePowerXChange (**[w]** www.thepowerxchange.com/category_11.html) and Plugin.com (**[w]** www.plugin.com), but the most vibrant and interesting sources of plug-ins and presets can be found in community-based groups, such as Adobe's Studio Exchange (**[w]** http://share.studio.adobe.com), and design-led forums such as Designerstalk (**[w]** www.designerstalk.com/forums).

SWATCHES AND STYLES

Metal Gradients (swatch)
http://share.studio.adobe.com
This group of swatches serves one single-minded purpose, to simulate metal, and it does it extremely well. From glossy gold to dull steel, this small but perfectly formed collection has the major bases covered and can be used as the basis for further experimentation.
Cost: Free

William Morris Thistle Weave (swatch)
http://share.studio.adobe.com
It's a one-trick pony, but what an incredibly well-executed and handy trick. Yitz Woolf has recreated the Thistle Weave pattern by William Morris, the father of the Arts and Crafts movement in the 18th century. It took Woolf over 20 hours to create the effect and it's easy to see why.
Cost: Free

Plastic Style (style)
http://share.studio.adobe.com
Plastic Style is a set of five styles that emulate the look of glossy black-and-white plastic. Sounds simple, but Gautch's mini collection is perfect for effortlessly creating a high-tech, sophisticated look.
Cost: Free

Swatches Collection 1 (gradient swatches)
www.graphicxtras.com/products/inswatches1.htm
Creating gradients can be a tedious business, so why not let someone else do all the hard work? The Swatches Collection 1 from GraphicXtras contains many hundreds of useful, colourful and vibrant gradients, creating the look of reflective metals, soft silks and artistic effects.
Cost: £4

Chrome Style (style)
http://share.studio.adobe.com
Does what it says on the tin: a set of styles that can effortlessly recreate the look of multi-coloured chrome. It's not the most versatile set of styles, but when it costs nothing to download and use, who's complaining?
Cost: Free

Individual Round Corners
http://share.studio.adobe.com
If you've had to jump through hoops just to create different round corners on a single rectangle, you'll appreciate Kurt Gold's Individual Round Corners library set of 15 styles, which makes it possible to give each corner a different radius.
Cost: Free

SYMBOLS AND BRUSHES

Symbols
www.codezebra.com/symbolsillustrator.html
Symbols from Code Zebra is a collection of black-and-white clip art that can be accessed through the Symbols palette. The professional-looking collection, which includes Architectural, Mechanical, Electrical and Landscaping imagery, might seem expensive, but could be a worthwhile investment for architects.
Cost: $89

Page Curl (Symbol)
http://share.studio.adobe.com
If you're going to use Page Curls in your artwork, you could do a lot worse than Kenneth Mata's symbol set, which enables you to add the effect to your artwork in seconds.
Cost: Free

Snowflakes (brush)
http://share.studio.adobe.com
Winter's hert and nothing says roasting chestnuts better than snowflakes. This brush set by Suzanne Powell includes four different snowflake brushes designed to give your artwork a distinctive frosty feel.
Cost: Free

Technology (symbol)
http://share.studio.adobe.com
This slick collection of isometric technology symbols from Ryan O'Donnell would look amazing gracing any artwork, and includes computers, servers, telephones, ports and more. Best of all, the collection is free!
Cost: Free

MapStudio
www.mapstudio.info/mapstudio/
MapStudio is a set of orienteering symbols for Adobe *Illustrator* that allows you to draw high-quality orienteering maps in no time at all. Another example of *Illustrator's* broad adoption of its plug-in architecture creating niche products.
Cost: Free

Brushes Collection
www.graphicxtras.com/products/aibrush.htm
You may be more familiar with *Photoshop's* brushes, but in many ways *Illustrator's* brushes are more powerful and flexible. The Brushes Collection from GraphicXtras demonstrates this creative ability with a stunning collection of brushes that can create a myriad of unexpected results.
Cost: £17

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Tutorial

Animate your vector artwork

Use *Illustrator CS2* and *Flash* to turn your vector illustrations into an animation for the web...

Not everyone likes them, but a website's intro animation can set the tone and also be a fantastic showcase – especially if the site is a web-based art gallery like Graduart.

Graduart focuses on the work of students, graduates and post-graduates, and Clusta helped develop the brand for the online gallery from day one. Clusta began by designing the logo, followed by the graphical element, which you'll see represented in this tutorial. The brief for this project was simply to be organic, cool and flowing.

This tutorial demonstrates how Clusta combined different programs and techniques to achieve the transformation from static design for print to animation for the web. View the finished animation at [w] www.grad-u-art.com.

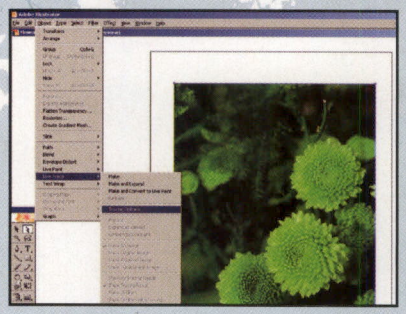
Expertise provided by Clusta, who have worked for companies such as Sony, Orange and the BBC across a diverse range of media including websites, intranets, extranets, e-flyers, CDs, videos and print. See more at [w] www.clusta.com.

Part 1: Creating the elements

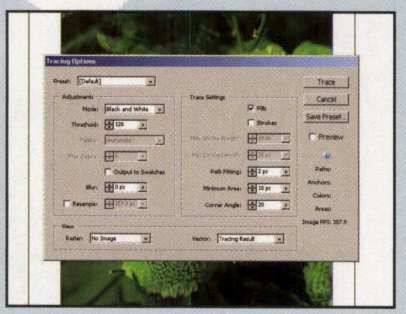
First, you need to use *Illustrator CS2* to convert all your photographic elements into vectors...

Plan your attack

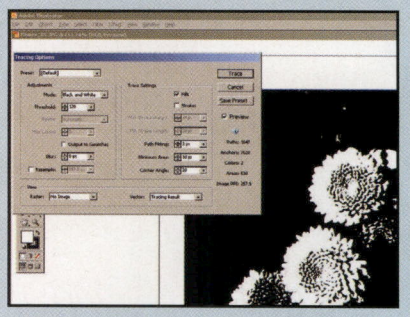
When starting a project, always have the aim clear in your mind. Make sure you've worked out answers to basic questions that may cause problems if left too late in the process, such as how fast the pace should be, or what music should be used. Always keep the brief clear in you head and carefully choose the elements that make up your design.



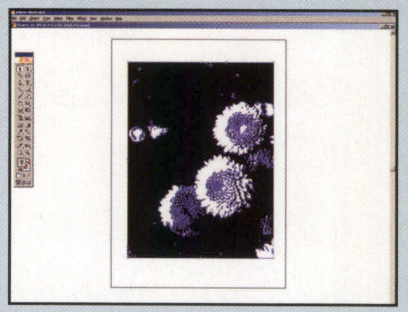
1 In *Illustrator CS2* click File>Import, and browse to the images you want to use in your project – for this tutorial we use flower JPEGs. Select your file and press Open. Then click either of the two selection arrows on the main toolbar and click on the image to select it. To convert this image to vector, click Object>Live Trace>Tracing Options.



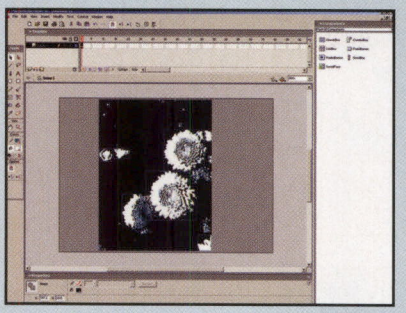
2 The Trace Options look daunting but are quite straightforward. Click Present, and a dropdown menu will appear showing the different trace styles you can apply. Select Detailed Illustration. The Threshold option enables you to change the contrast of your trace depending on the brightness/darkness of your image. Click Preview to preview the image.



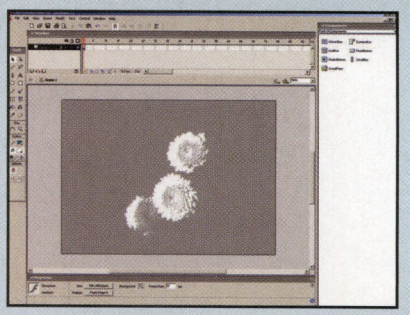
3 Move the Trace Options box to one side and you'll notice that the image's appearance has changed to a black-and-white silhouette. Adjust the Presets/Threshold until you achieve the desired effect. Click Trace to confirm the settings.



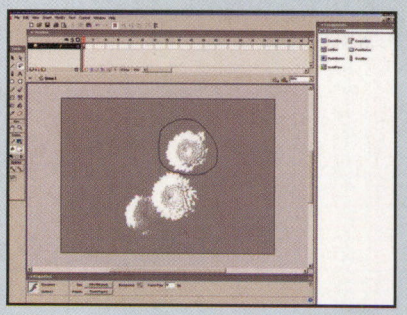
4 Click Object>Live Trace>Expand As Viewed. You should now see the image converted into separate vector elements and it's ready to export to *Flash* for final prepping. Click Files>Export, create a new folder called Converted Elements and save as an SWF (default setting) making it a *Flash* movie. Repeat these first four steps for all your elements.



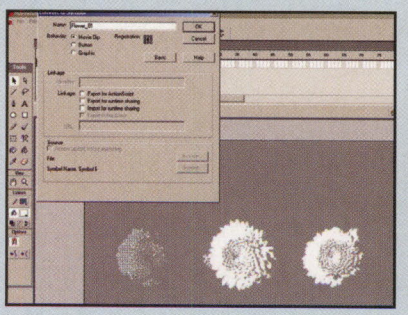
5 Open *Flash* and in the bottom middle you'll see a background colour option. Change this to a mid-grey (the reason for this will become more obvious later on). Click File>Import and select your SWF. Click Open. The elements that aren't needed must be edited out. Select all of the image and you'll notice that it's broken down into lots of little symbols, making it easy for you to move or subtract areas.



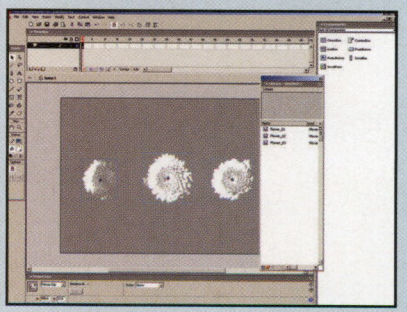
6 With the Arrow tool selected click on and delete the large black background. Then delete everything else until you're left with just your main elements (in this case, the three flowers). Click Edit>Select All, then click Modify>Breakapart. This allows you to remove the black areas while retaining transparent shapes, such as in the white area of the flower.



7 Now carefully select each element (in this case, each flower). Use the Lasso tool on your main toolbar to draw around the shape. The item within is automatically selected. Separate the different elements.



8 With the flower selected, click Insert> Convert to Symbol. Here the object can be converted to a movie, button or graphic symbol so that it can be stored in the Movies Library to animate later. Enter the name as Flower_01 and under Behaviour click on Movie Clip. Repeat the process for each flower.



9 Once your elements have been converted to movies, click Window>Library. The three symbols should be stored for later use. Delete the three symbols from the main stage and click File>Save, save the movie as Main Animation in a new folder called Animation. You now know how to covert to vector and prep for animation, so repeat the process for the rest of the design elements until all elements are ready.

Part 2: Layout and animation

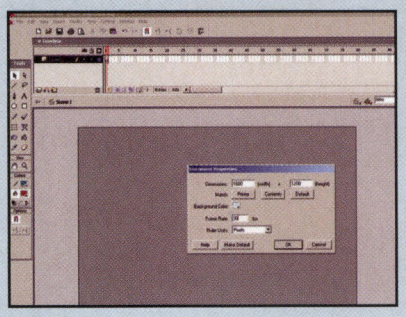
Prepare the *Flash* movie for the web and lay out all the graphic elements ready for animation...

Client content

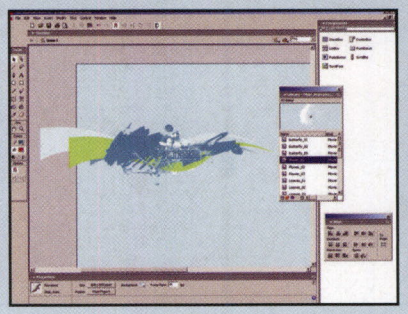
All navigation and client content has been removed from the design in this tutorial. Visit the site at **[w]** www.grad-u-art.com for a full overview.

Avoid complications

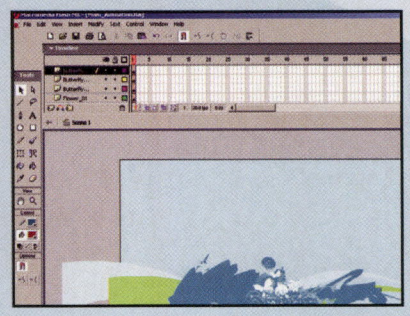
As you may know, *Flash* is foremost a web-design tool, but it can also be very useful for constructing static illustrations. Remember to keep your *Flash* library and layers tidy – not naming them properly is only going to cause problems further down the line. If it comes to animating 300 symbols that you can't find, it's going to get stressful.



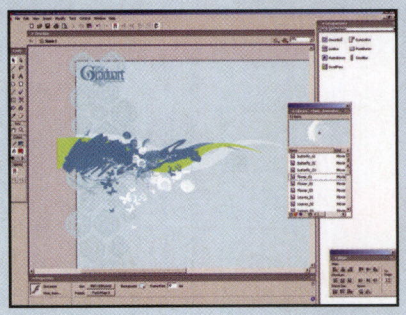
1 With your *Flash* file open, click Modify> Document then select Dimensions. The standard should be to accommodate for 600x800, but this is a huge 1,200x1,600. Choose Background colours. Change your Frame Rate to 30fps to allow your animation to run smoother than the standard 12fps (try it and see the difference).Click OK.



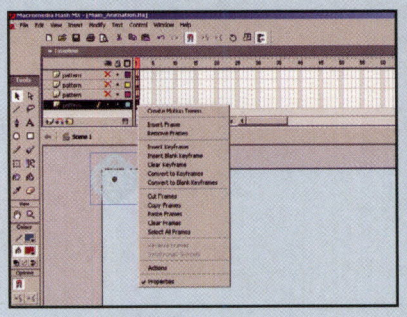
2 Now you can start laying the graphical elements out on your stage. Open your Library (F11), select all the items in the Library (hold Shift then click on the top and bottom item) and drag and drop the items on to the stage. You should now see all the items bunched up in the middle.



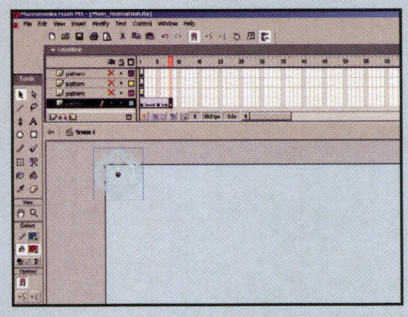
3 With all the items selected move your mouse over them and right-click (Windows) or Ctrl-click (Mac) to select Distribute To Layers. If you look at the timeline on the top left, you'll see that each stage item is now on a layer of its own – this will help you with depth arrangement for the layout and animation.



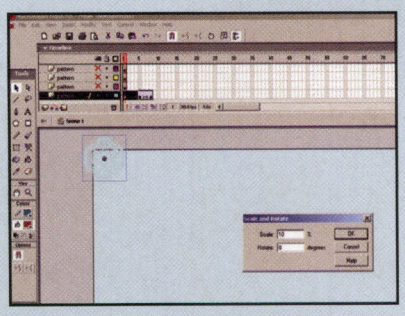
4 Now all you need to do is get your design together. (We'll let you work the details of this part out for yourself...!) Once the finished design is laid out, you need to work backwards and build up the animation.



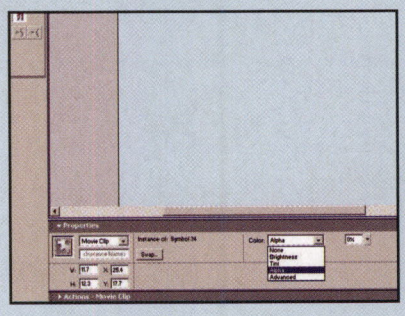
5 Click the Eye symbol just under the timeline to turn off all other layers except the one you want to work on. On the appropriate layer's first frame, right-click/Ctrl-click to select Create Motion Tween and deselect the frame. Notice the frame has turned blue to indicate a Tweening action (animation action).



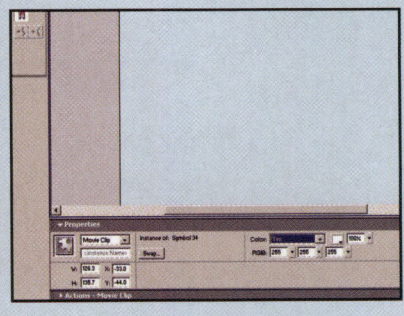
6 Select the Tweened frame again and right-click/Ctrl-click to select Copy Frames, then on frame 5 of the timeline right-click/Ctrl-click to select Paste Frame. Do the same on frame 8.



7 We want the symbol animation to start off completely transparent and appear to scale up and become visual. Select the timeline frame 1 and select the symbol on the stage. Click Modify> Transform>Transform and Scale, change Scale to 10 per cent, and leave Rotate empty. The symbol should now appear smaller on the stage.



8 With the symbol still selected, click Windows> Properties. Click the Color menu in the middle of the bar and select Alpha. Reduce the slide bar on the right to 0 per cent.

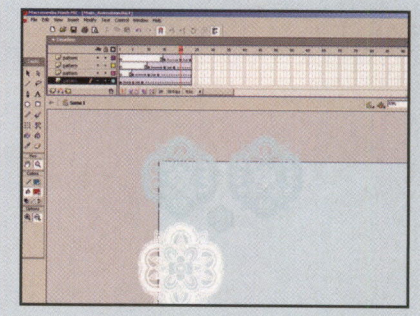


9 Go to frame 5, select the symbol on the stage. Click Properties, then click the Color menu and select Tint. Change the colour window to 100 per cent white. The symbol also needs to be scaled on this frame in order to give it a slight bounce. Repeat Transform and scale as in Step 7, this time increasing to 110 per cent.

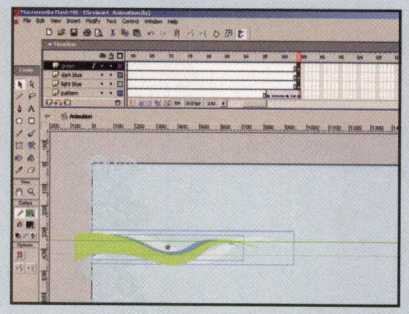
Layout and animation continued...

Keep the flow

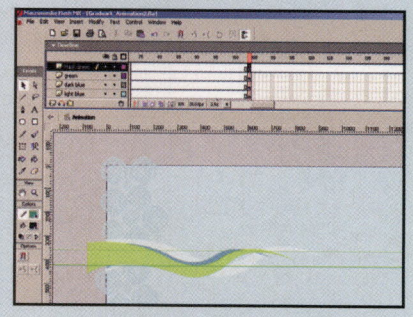
If your animation starts to look a little unrealistic in terms of its flow then have a play around with the Tweening Ease. You can inject a lot of natural movement and even gravity into your work just by tweaking the slide bar up or down (see Step 13).



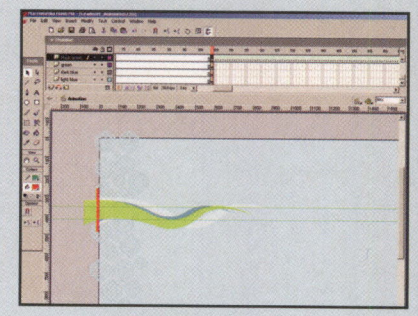
10 In the timeline you'll notice a red bar – move this over frames 1 to 8 to see the symbol animate. You can now apply Steps 6 to 9 to the other symbols in this sequence, staggering the layers over five frames. (Remember to extend the frames on the lower layer to the length of the final layer in the sequence.)



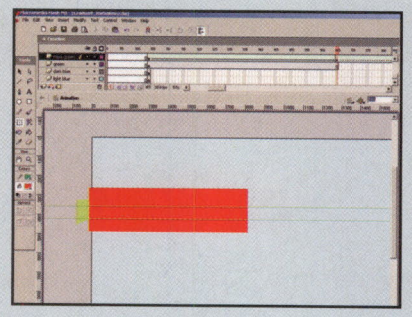
11 The next symbols to be animated are going to need to be masked to give the appearance that they gradually flow across the screen. Go to the beginning of the timeline and select the first frames of the three layers and drag the frames along the timeline to meet the end of your last sequence.



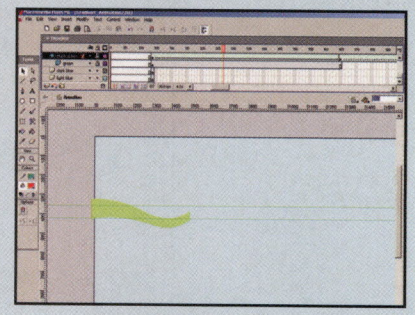
12 Highlight the layer named Green, click Insert>Layer, name the layer Mask Green. On frame 104 of this layer right-click/Ctrl-click to select Insert Keyframe.



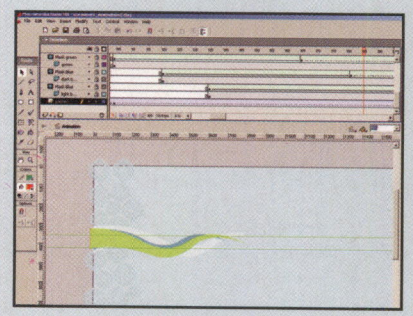
13 In your main toolbar click the Rectangle tool and just to the left-hand edge of the stage draw a rectangle (making sure it's slightly taller than the symbol you're about to mask it with). With the same frame highlighted, go to Properties and click Tween>Motion, then move the Ease bar to 100 Out (this allows the animation to start fast and gradually slow down to stop).



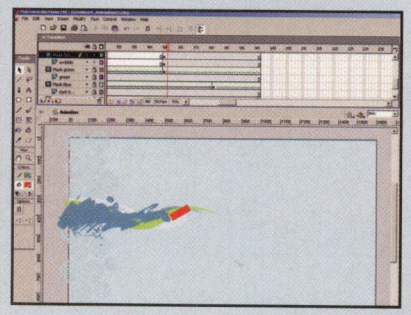
14 On frame 165 of the Green Mask layer insert a keyframe. Also extend the frames on the Green layer to the same length by Insert Frames. Now the red rectangle on frame 165 needs to be the same length as the symbol on the green layer, so use the Transform tool on the main toolbar to resize the rectangle to the required length. If you drag the red bar in the timeline over these frames, you'll see the rectangle grow.



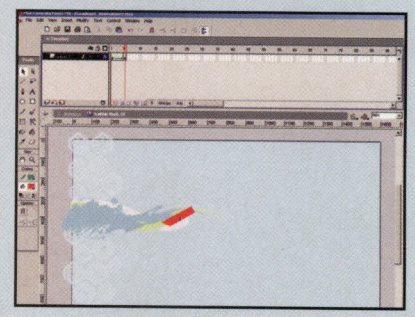
15 Right-click on the Green Mask layer, click Mask and both layers will now appear locked with green symbols to the left of them. This means they're part of a masking action – if you move the red bar over the animation again, you'll see that the red rectangle has disappeared and is acting as a mask for the layer below, giving the impression of growth. (To edit the symbols simply unlock the layers.)



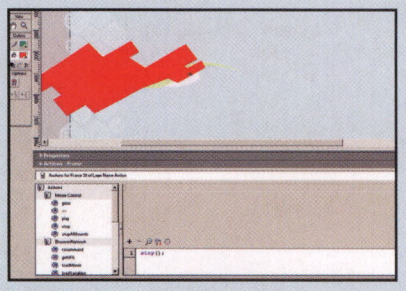
16 Repeat this process for the other symbols, staggering the animation over 15 frames to add to the dynamic of the animation.



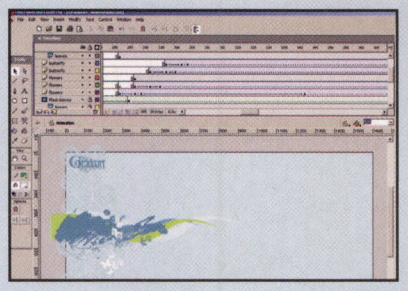
17 The next part of the sequence involves masking with multiple different tweens. Drag the first frame of your Scribble layer to frame 165. Add a Mask layer to it, create a rectangle on that layer and convert to a symbol movie called Scribble Mask_01.



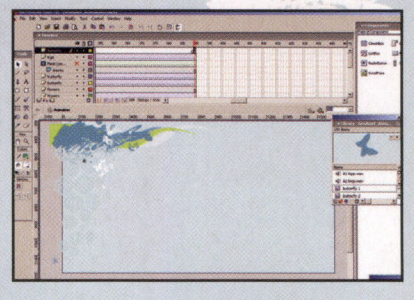
18 Remembering to unlock your layers first, double-click on the Scribble Mask_01 symbol on frame 165. You should now be inside the symbol, where you can make your multiple Tweening layers act as one mask. Using the Tween>Motion action from Step 13, animate the rectangle to cover the bottom corner of the scribble symbol.



19 Create a new layer and repeat the process in the opposite direction. Continue until the scribble symbol is completely covered. Now add a Stop action so the animation doesn't loop throughout the movie. Insert a new layer, on the final frame Insert Keyframe, and right-click/Ctrl-click to select Action. The Actions tag opens at the bottom. In the script box in the centre type **stop();** and press enter. The letter 'a' in the keyframe indicates our action. Move the red bar over the timeline to see it animate over the scribble.



20 From this point on, you need to animate the other elements using techniques we have already covered (from Masking to Tweening). Make an effort to keep the animation consistent and the flow smooth, getting you back to the design you laid out in Step 4.



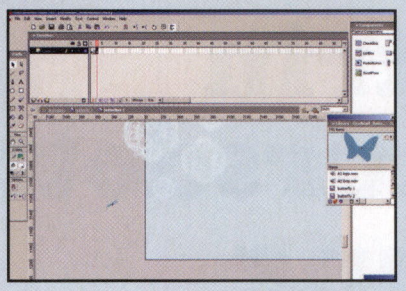
21 All you need to do now is add a finishing touch: in this case, winding butterflies. Insert a new layer with a keyframe on the final frame and add a Stop action. Drag your butterfly symbol from the Library onto the stage.

Part 3: Final animated features

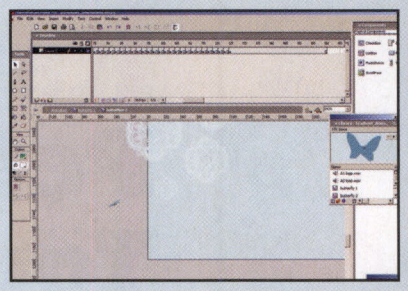
Complete your web animation by adding a winding butterfly...

Don't give your processor problems

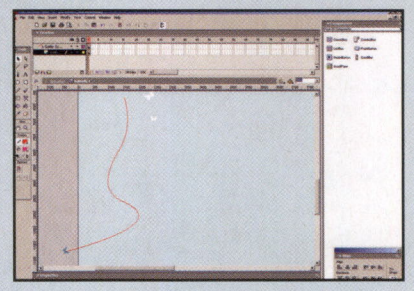
If you can manage it, try not to have a lot of animation running over the same time, all bunched up together. This will only cause your computer to struggle, and your animation will appear slow and ponderous.



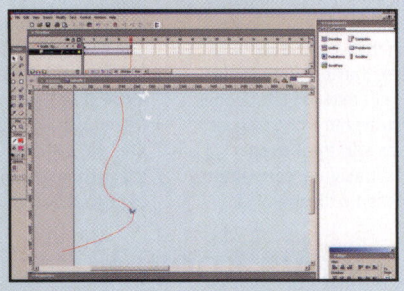
1 Double-click the butterfly symbol, select the butterfly and convert it to another movie called butterfly 2. Double-click until you're within that symbol. You need to make the wings appear to flap, so on frame 3 insert a keyframe, select the butterfly on the stage and the Transform tool so you can scale the butterfly, but only width-wise, so the butterfly becomes narrower.



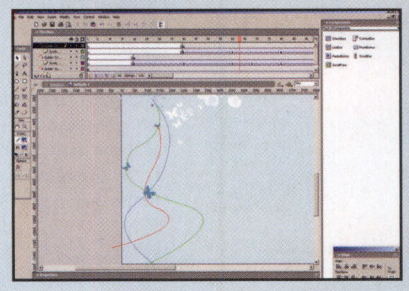
2 Now add an extra frame to the timeline, select all the frames and Copy Frames. At the end of the frames, Paste Frames in order to repeat the process – repeat for around 125 frames. Copy and paste the first frame and extend for 30 frames.



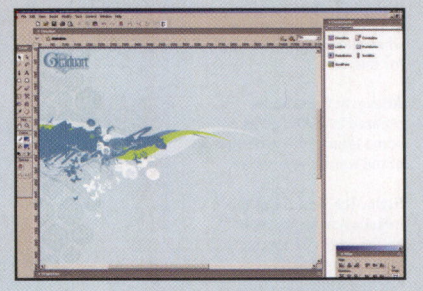
3 Go back to the butterfly 1 symbol where you can animate its flight path. Select Layer> Add Motion Guide. *Flash* should now have added a new layer dedicated to motion paths. In frame 1 of the guide layer, use the Pen tool to draw a swirly line to represent the journey that your butterfly will take over the distance of the animation.



4 Select the butterfly, and right-click/Ctrl-click to select Create Motion Tweening. On frame 20 insert a keyframe and move the butterfly to the first bend of your guide path (rotating it very slightly at the end). Repeat the process until the butterfly reaches the end point of the guide. Now move the red bar along the timeline to see the animation.



5 You can now apply the same techniques to the other two butterflies, staggering the frames and adding a Stop frame at the end.

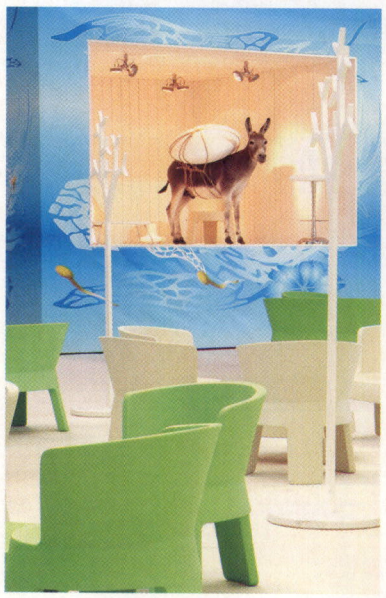


6 Now return to the lower level timeline. On the last frame don't forget to add a Stop action. Now you can go to Control>Test Movie, sit back and watch your animation play. Alternatively, go to File>Publish Preview>HTML and watch it in your web browser. ca-p

Top: RED, from 2003–4, gives a vivid example of what Katrin means by her take on scale: "It's the way you experience your environment, like when, as a child, you lie in the grass and try to imagine what that world looks like for the worm."

Above: In the Woods, created in 2000, gives us some idea of the evolution of the worm's-eye view.

Right: The artwork at this installation by Michael Young, guest of honour at the Interieur02, Kortrijk, Belgium 2002, shows the now well-established pattern of collaboration between husband and wife.



Profile

[e] katrin@simnet.is

Katrin Petursdottir Young

"For me, my images are like a patchwork of different scale worlds," says Katrin. For us, they're a window to a different perspective…

Sometimes it's difficult to pin down exactly what it is about a person that you find so intriguing. Katrin Petursdottir Young is like that. It's not that you can't come up with reasons for loving her work; it's just that you can't come up with *the* reason.

A former industrial designer, committed to the digital, this Icelandic illustrator is currently in the process of organising shows in Tokyo and Milan. Her work – which is frequently very large and often has practical uses – rewards repeated and prolonged viewing because it reveals an attempt to decipher the world.

"I think I always knew I would do my own thing"

World whys

"Making things was always a big part of my life," says Katrin. That being the case, when it was time to think about further education, industrial design was a natural direction for the young Petursdottir. Unfortunately, this was the 1980s and Iceland had yet to develop the requisite infrastructure, so alternative arrangements were necessary: "I was very ready to see the world, so I went to Paris to study design." After graduating from Paris E.S.D.I, Katrin

stayed on to work for none other than Philip Starke before coming to London and the inimitable Ross Lovegrove. "I enjoyed working for Ross very much," muses Katrin. "In his studio it was like mixing science and sculpture in terms of approach." For it was here that Katrin discovered the allure of exotic substances: "The use of new materials and technology with shape was fascinating."

Soon it was time to move on, and this led Katrin to her husband, the product designer Michael Young. The pair promptly moved back to Iceland and set up shop. "When I met my husband he already had his own company in London, so it was natural to carry that on," explains Katrin. "The company was based around Michael and his designs. I started helping with projects and doing graphics."

Own development

"I think I always knew I would do my own thing," believes Katrin. The move to Iceland gave her the chance to make good on this. "We had a lot of fun with experimental projects, projects we would even invent, such as the Puffin soup. That was how I started developing my own graphics." A strange way to get involved with design, but none the less effective.

From early on, a pattern of collaboration emerged in the new Icelandic studio: "Michael would commission an artwork from me for a product, an installation or an interior," she explains. And as Katrin began to explore a two-dimensional world, the computer began to take on a new significance: "It became my tool and I used all my free time to draw and develop stuff that was in my head."

Above: Green Stuff, from 2005. Katrin has a finely evolved ability to manage detail without losing composition.

Left: Dating from 1990 to 2004, this image depicts "a menagerie of early characters."

Left, bottom: One of Katrin's illustrations for Die Gestalten Verlag's reworking of the Grimm Fairy Tales.

Top: Subplants 5, a vast 10-metre-long digital image, was commissioned by the National Gallery of Norway for its show 'Kiss the Frog: The Art of Transformation'. It went on display this year.

Above: Giving some idea of the billboard-scale of Katrin's latest work.
Photo by Morten Thorkildsen/ Borre Hostland

Right: The sheer variety of media which Katrin works in is impressive in itself. This editorial commission for the cover of *Print* magazine shows her style to be truly scale-independent.

"I started building my own personal visual dictionary," she says. "Things I brought to memory and which just had to be drawn into the computer." Folders of plants, flowers, insects and so on began to accumulate. "Later I started to compose, bringing the different elements together to make pictures," she explains.

No oil painting

The computer has been an invaluable tool for Katrin: "I have always drawn by hand, but I never felt like doing an oil painting." This has led to a computer full of detail, ready to be pulled together into a new artwork. "It almost feels closer to making music than to making a painting," she says.

The beginnings of a new artwork are usually pretty considered, with lots of online research: "It can be anything from a subject of nature, the elements, physics or philosophy to cartoons." The aim is to give the next stage a firm foundation because that is where the fun comes in: "I like the creative process most of all."

> "It almost feels closer to making music than to making a painting"

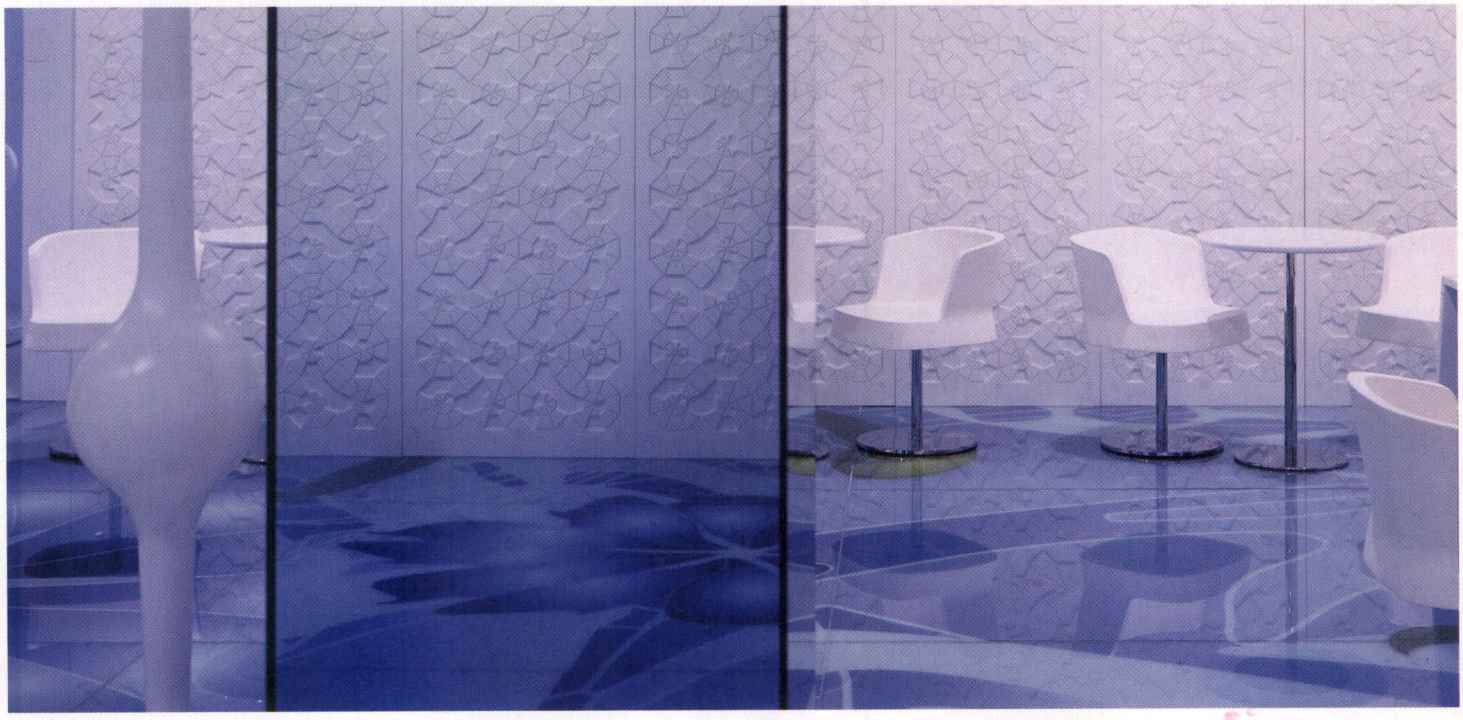
Things start out as simple sketches, pretty quickly emigrating to the digital. "I normally end up with so many files of different drawings and studies which I don't use," says a regretful Katrin. But it's not all bad: "Very often they give me an idea for the next thing, or perhaps I'll use them much later."

Big things

You have to speculate to accumulate and that's what Katrin is doing here. "They are part of my library," she says about the unused pieces of work — they are all part of a whole from which results are drawn. Demonstrating how this works, Katrin remarks with enthusiasm that "It's great, later on, to pull the work out of the screen, to see the results."

Scale is important to Katrin. Although her latest piece for the Norwegian National Gallery is the size of a swimming pool, it's not just apparent scale that counts, it's scale within the piece. She explains: "It's the way you experience your environment, like when, as a child, you lie in the grass and try to imagine what that world looks like for the worm in it, or when you take your dolls out by the river."

Odd though it undoubtedly is, this hits a note, as do recollections of films seen as a child involving giant crabs marauding the countryside and "people being reduced to a thumb size and attacked by their cats." You can understand when Katrin says, "Those sort of things had a big effect on me."



But Katrin has a firm grip on reality, and looks at these considerations of relativity without affected cuteness. "I think it's a childhood thing that I have unconsciously cultivated over the years," she says. "Life is all about that: big, medium, small. What's beyond a given limit, how big is the world, where does it end?"

Although that's probably not a question which has an answer, if there was one then Katrin has certainly gone about finding it in an honourably logical fashion. "There is a saying," she observes: "'the world is for journeys, not for destinations'. I like that." Katrin has seen a thing or two of the big wide world.

The journey continues

Iceland, Paris, London, Belgium, Taiwan, Hong Kong – this list of diverse places is just a representative sample of the destinations which have split up Katrin's numerous journeys. "Living with today's technology and open frontiers gives us enormous possibilities to see and experience the world," she says. "I don't want to miss that."

Acknowledging that it's a part of life but perhaps also realising that this is a privileged life, Katrin makes the link to her inner world explicit: "I travel mostly in my head anyway so quite possibly in the future I will settle down in the countryside somewhere and refuse to leave the house." What's left entirely open is the exact longitude and latitude. ca-p

Working with new materials

Michael Young, Katrin's husband, has been involved in working with high-tech material companies such as Dupont for some time. "Often this has involved two-dimensional work, so this is how we have collaborated over the past years."

In 2001 Michael was asked to introduce translucency to the use of the material Corian. This he did with CNC technology, developing a method of cutting and carving the surface of the material to create a translucent effect. This provided Katrin with a perfect canvas. "Lit from behind it became beautifully translucent," she says. "It was like drawing with light." One of the resulting artworks was used to demonstrate this effect at London's 100% Design show in 2001.

The couple continues to pursue interesting uses of new materials: "We are currently exploring a new printing technology that will be demonstrated in a collaboration at the Milan Furniture Fair next year."

This display of translucent Corian was designed for the 100% Design show, London 2001.

Above: This is another collaborative effort for Michael and Katrin, produced in Corian and SGX laminated glass. It was produced for DR James Plastic Surgery in Taipei in 2004.

Classic #4 1872-1898

Aubrey Beardsley

In his short life, Beardsley made a significant contribution to 19th century English art with his beautifully composed and characterful illustrations...

His strikingly elegant illustrations are widely recognised as the epitome of Art Nouveau style, but Aubrey Beardsley got a tough deal from turn-of-the-century Britain. Although he was buddies with Oscar Wilde, he was out of step with Victorian morals, and died of tuberculosis in France at the tender age of 25.

Oscar Wilde is said to have described Beardsley as having "a face like a silver hatchet, and grass green hair." The artist certainly was striking in appearance, as was his work. Characterised by swirling detail butted next to stark white space, his illustrations were produced largely in ink and almost exclusively in black-and-white.

Beardsley illustrated notable works such as Wilde's *Salomé* and Malory's *Le Morte d'Arthur*. He was also the chief among the contributors to *The Yellow Book*, a collaboration between numerous sensitive types at the tail-end of the 19th century and an organ of the Aesthetic movement.

Aestheticism's goal, if it can be called that, was the pursuit of the beautiful, not just in art but in all things. Even today, this attitude is enough to earn you a good beating in certain parts of town – in the moral ice-age that was Victorian Britain it led to such absurdities as the trial and subsequent imprisonment of Oscar Wilde for gross indecency. Beardsley shows us that there are more important things in play than pretty pictures. ca-p

Right: Messalina, depicted in this ink and watercolour piece entitled 'Messalina and her Companion', was the wife of the Roman Emperor Claudius. She was notorious for her depravity, doing volunteer work in a local brothel. Beardsley depicted the journey from palace to dubious massage parlour for an edition of Juvenal's sixth Satire.

Image courtesy of Tate.

Left: Beardsley's Indian ink illustration to Richard Wagner's *Siegfried*, Act II, published in the first issue of *The Studio* in April 1893.

Image from The Art Archive.

This striking self-portrait in the style of our cover illustration is, says Pascal, made up from "a collection of elements from earlier work I did." Read more about it on page 81.

[w] www.lepascool.com

Pascal Duval

Illustration, product design, typography and brand identity all feature in the portfolio of cover artist Pascal Duval. "I want to create a language that is made to grow with its client and its surroundings," he says about his broad range of disciplines...

Pascal Duval does not give himself a job title in the conventional sense, preferring instead to describe himself as "an image-hungry individual."

The 31-year-old's work as an art director at HCM (Hollandsche Communicatie Maatschap) for clients Sony, Levi's, Microsoft and Greenpeace led him to spend five-and-a-half years at ad agency bsur concepting, where he helped to set up the interactive unit.

"The agency had a different approach towards communication and therefore offered a creative platform to experience design both on and offline," he says.

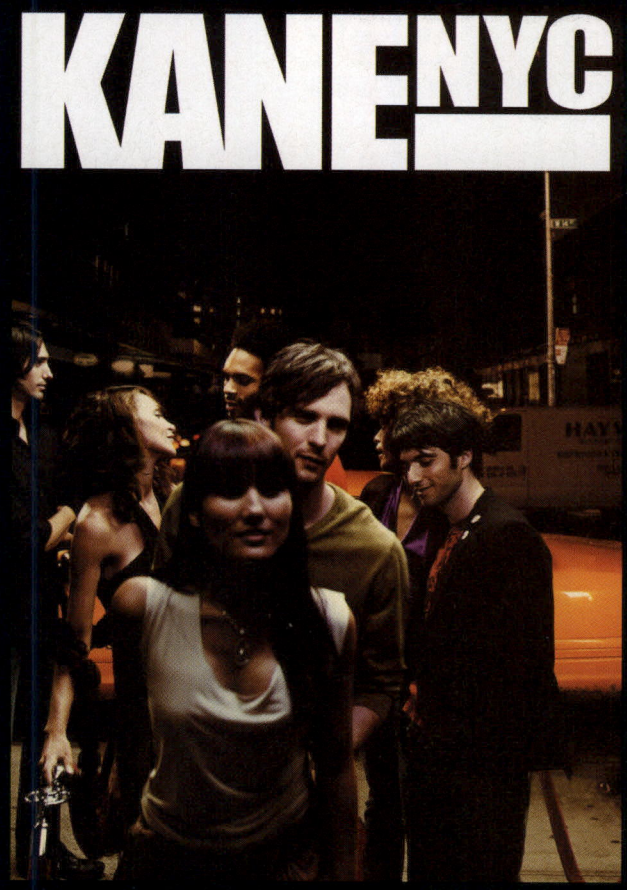
Six months ago he set up on his own and describes Studio Le Pas Cool as "a multidisciplinary international creative taskforce, delivering communication concepts with a strong differentiating visual language."

Pascal's diverse portfolio includes examples of his work for clients from surf label O'Neill to illustrations for print and online campaigns for financial company Ernst and Young, as well as product design, a print campaign and movie for Davidoff. He also took on a four-year project to work on brand creation, print, outdoor, television and online campaigns, as well as clothing designs for the charity organisation oneMen.

Client concepts

"I like to focus on concept development, which can cover all of the disciplines I've mentioned," he says. "I want to create a language that is made to grow with its client and its surroundings, a language that can communicate on any level – in graphic design, fashion, furniture and moving images. Therefore it's possible and exciting to create concepts in styles, sometimes cartoon-like, sometimes very minimal or expressive."

On some of his jobs the degree of creative flexibility Pascal is allowed can shine through and show off his mastery for displaying varying levels of visual communication – from his free-flowing, street-influenced urban style for a youth



Top: Advertising campaign for a new cigarette brand, KANE NYC.
Above: Campaign for the Californian surf brand O'Neill Europe 'Wetsuits'.
Left: Long-term grid design for the surf brand O'Neill Europe.
All images courtesy of bsur concepting.

Top: Campaign for the number one radio station in The Netherlands, Radio 538.

Right and above: identity design for bsur concepting, the Dutch advertising agency where Pascal used to work as an art director. "I now work as a freelance art director for them," he says.

debate program to the hi-gloss imagery used for tobacco company KANE NYC.

Pascal says he likes to get involved all the way, from the concept or brand vision to the finished product.

"It is only for the final part of the process — going to print — that I use other professionals who can make sure that all elements will be printed the way the client and I saw it in the first place. I also work a lot with other agencies and freelance creatives, sometimes directly for a client and sometimes via an agency."

> "I drown myself in liquor… I wake up, remember shit and can start all over again, fresh"

When he picks up a new brief, Pascal's first impulse is to communicate with the client to clarify exactly what is required: listening and working out how the client sees their problem and making sure that is clear between both of them.

"I ask how the client sees this in their own words, because what is written down could be too common to differentiate. It is about how you would characterise a brand and give things a personality."

Pascal juggles with different visual elements, from illustration to directing photography, combining these with often experimental or unconventional typefaces. He has a lot of creative freedom when working for some top corporate brands, which only reflects his versatility even more.

Pascal's illustration work always appears fresh and fashionable, but the individual elements of his collage-style designs never seem to use the common components often favoured by his contemporaries.

Street chic

There are further elements of his illustrative style in the O'Neill advertising campaign, but the overall finished product differs from some of his other work for KANE NYC, where he uses apparently snatched atmospheric images of the streets of the city by day and night to slick effect (see the examples on the previous page).

Pascal currently takes a lot of his inspiration from the 1960s and vintage chic as well as elements from street art.

"I always try to bring in a lot of colour and a happy warm feel to my work," explains Pascal. "I don't like clinical stuff — there should be a certain twist or fun element in there somewhere."

As he was developing his style, it was a band from the UK's Manchester scene which influenced him, and Pascal says he still surrounds himself with a few special items and tries to live by certain themes.

"I think The Stone Roses have played a big part — I've appreciated them since I was in high school. Sound and vision are very important in my daily surroundings. There is also a lyric by Notorious BIG — 'Only make moves when your heart is in it' — and I try to live to the phrase 'The sky's the limit'. The infamous Kate Moss is on the wall, and on the coffee table sits Ben Watts' book *Big Up*. Some good food, wine and cigars may also do the trick."

And what does he do when the creativity stops?: "I drown myself in liquor. Next day I wake up, remember shit and can start all over again, fresh."

The current huge range of creative processes which Pascal gets involved with can be traced back to the early years of his career. He says that as a youngster he was always drawing and painting and wanted to be a cartoonist, "then a painter and in a later stage I got more interested in the human

Left: Illustrations for Dutch magazine *BLVD*. "I did monthly illustrations for them for a while. All the illustrations were based upon the theme of that month's issue," says Pascal.

aspects of the applied arts. I thought fashion was a logical step for me to take."

In 1996 he emerged from the Royal Academy of Arts in The Hague with a degree in fashion design, ending his studies with a collection based on hip-hop music and its associated street culture. As part of his studies he took an internship at Dutch fashion brand G-Sus Sindustries. "While I was working on their clothing I moved into graphic design," says Pascal.

> "I'd much rather spend time where there is no design, so I can get conceptual ideas"

Inspirational journeys

"From hand-drawn elements, I found my way to work on the Macintosh and slowly learned to visualise my ideas digitally. After the internship, G-Sus offered me a job which re-ignited my interest for street culture. And from there its strong visual language became a leading element in my future work."

After a year and a half Pascal handed in his notice and co-founded Da-Bridge – a store selling a mix of skateboard, graffiti and hip-hop culture – and worked designing flyers for contacts he made at Club Life in The Hague. It was these flyer designs which impressed recruiters at HCM and took Pascal further towards where he is today.

He is now based in de Pijp in the south of Amsterdam and in being self-employed has found a more creative way of working: "I can work everywhere from my laptop; I'm not tied to a particular office space or environment.

"I live in a nice and peaceful area, but Amsterdam itself doesn't really inspire me. For me, it's just the place where I own a house. It's nice to have a place which you can call home, but it could be somewhere else too I guess."

As well as visits to his stylist girlfriend Melanie in Denmark, Pascal's work takes him across the globe – he spoke to *Computer Arts Projects* from a Wrangler shoot in Santa Monica, and just two weeks before was on a shoot for O'Neill in Cape Town.

"I do like to work in different locations all over the world. It inspires so much more than being at home," says Pascal. "I would much rather spend my time somewhere where there is no design, so I can get conceptual ideas." **ca-p**

Iconic imagery

The piece of work which best reflects Pascal's signature style (see page 78) is similar in style to this month's cover image. It's a striking self-portrait where the detail has been made up of hundreds of tiny components.

Although the scene is at first chaotic, as the smaller images swing into focus there are questions about whether they reflect memories, thoughts, moods, feelings or situations.

It could almost be a CV or memoir in image form. Pascal describes it as "a collection of elements from earlier work I did: for example, Bsur and other personal items I like." This would explain the individual attractive appeal of the components which would stand up on their own merit.

The piece is both a self-portrait and a signature piece for Pascal. He says: "I think my work with the icon elements that make up the faces and my illustrational style is recognisable.

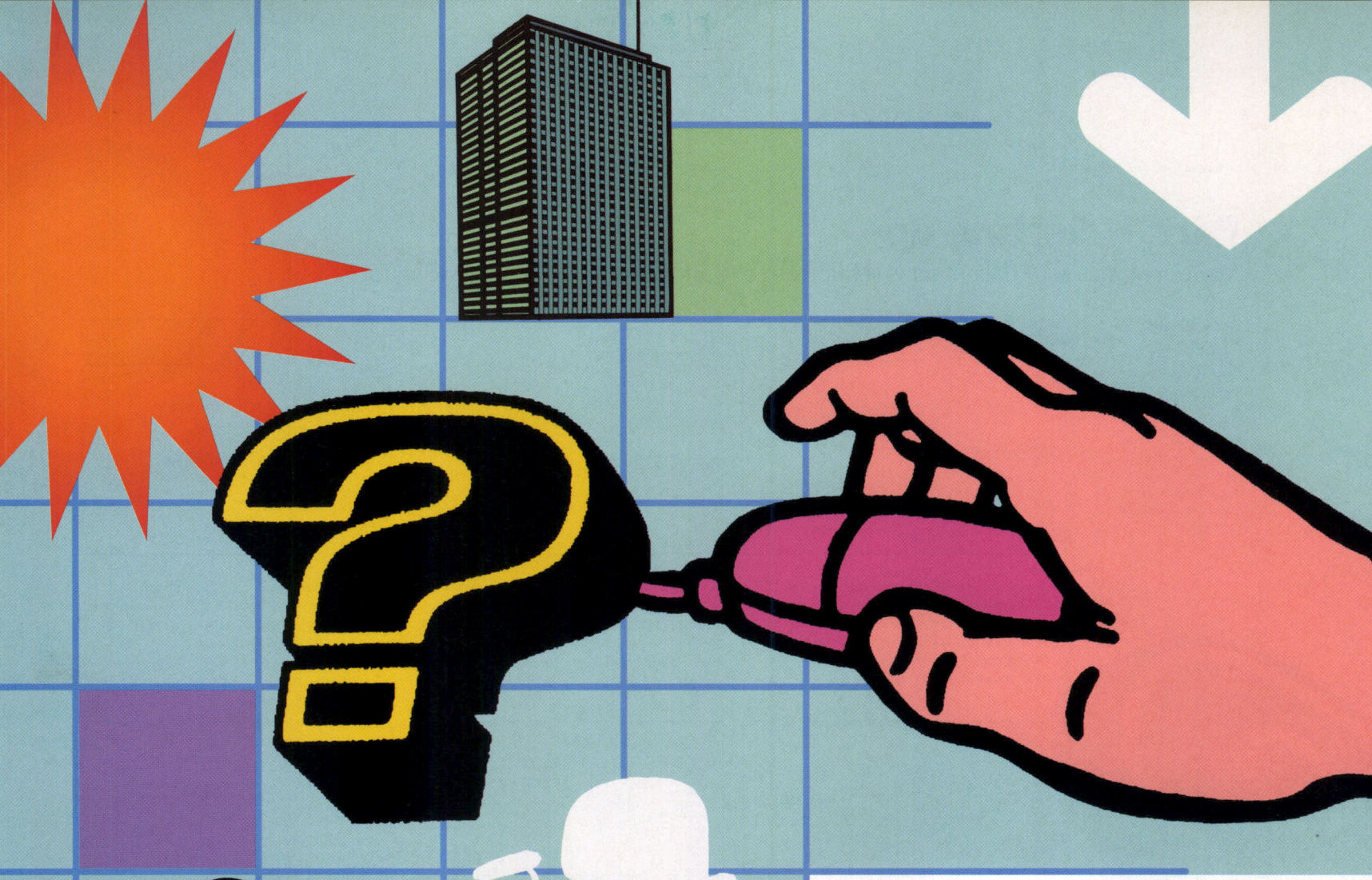
"Some pieces of my work or elements in other certain projects could be seen as my style, though they're also very broad."

Pascal has always worked with graphic traced elements, "from the period when I started doing club flyers, to the Sarah.nl project and oneMen identity design at Bsur. In all these I used photographic material translated to vector elements by turning up the contrast in the image and tracing them in *FreeHand*."

Tutorial [illustration] Lawrence Zeegen [w] www.zeegen.com

Find freedom with FreeHand

As well as being a great vector drawing package, *FreeHand* is an excellent layout application – offering great freedom and flexibility with imported images and icons…



FreeHand is known for its seamless integration with *Flash*, but is often overshadowed by *Illustrator* when it comes to creating excellent illustration features. The truth is, *FreeHand* can compete on all levels and in this tutorial you'll get a real working knowledge of many of the application's top features.

Whether you possess a confident drawing ability or prefer to bring pre-existing icons/elements and images into your work, you can use *FreeHand* to lay out each aspect of your illustration.

Understanding the basic functionality of *FreeHand's* layers and a few of the drawing tools will come as second nature quite quickly – the application's user-friendly interface ensures ease of use. This tutorial makes the assumption that you'll get to grips with mixing colours in *FreeHand* and that you understand the principles of vector drawing, but a few tips and tricks are included to get you up and running too.

The inspiration for the illustration is freedom from the mundane by tapping into a new application.

Expertise provided by Lawrence Zeegen, an illustrator, educator, writer and agent. Find out more at **[w]** www.zeegen.com, www.zeegenrush.com.

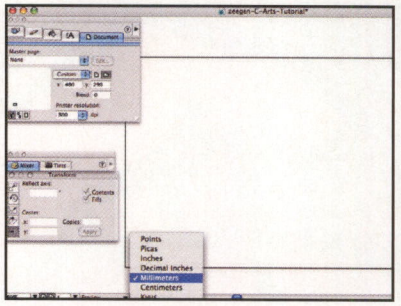
The components needed to complete this tutorial can be found on the *Computer Arts Projects* disc 79 in the DiscContent>Tutorials>Tutorial Files>FreeHand folder.

Part 1: Setting up

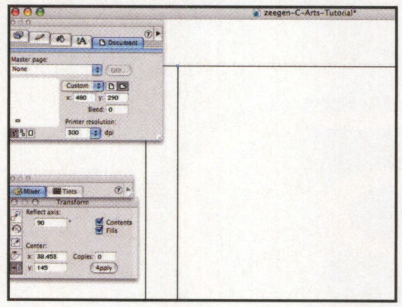
Make sure that your document is set up correctly and start using some drawing tools...

Research and development

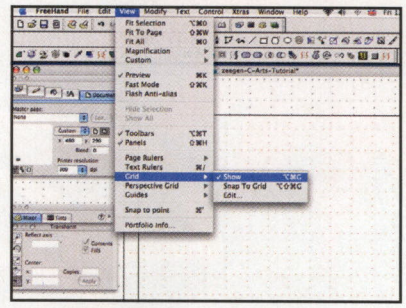
Keep your eyes open for inspiration at all times. Ideas for illustration commissions can come at the oddest times, but it's best to be prepared – keep a sketchbook/notebook and digital camera with you at all times to ensure that you don't miss a trick.



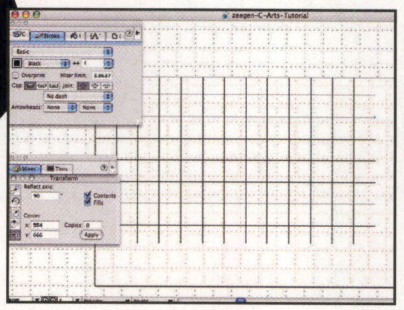
1 Launch *FreeHand* and create a new file. Go to Document and set a Custom size of 480x290mm – the size of the magazine spread that we're working to. If the document opens displaying the size in Points, Pixels or Centimetres, just alter this at the bottom of the window.



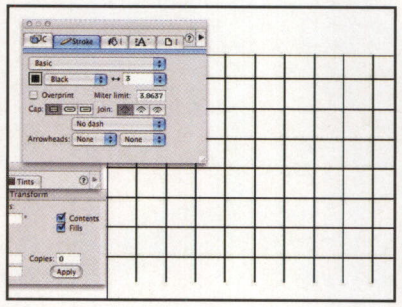
2 We'll start by working on the grid that sits beneath the image. Taking inspiration from technical graph paper, we use the Line tool to start drawing the vertical lines. Holding down the Shift key ensures you get a perfectly straight line.



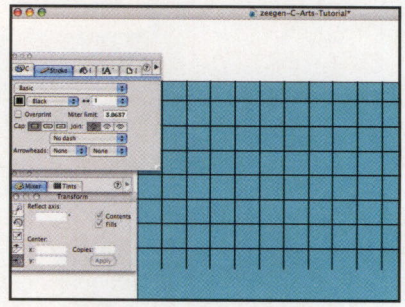
3 Go to View>Grid>Show and a dotted grid becomes visible. You can then create your grid keeping it true without the guesswork. Highlight your drawn line and simply Duplicate into new positions. This saves time and you can do this with any number of lines.



4 Work the same routine into a new layer with horizontal lines. Note that neither vertical nor horizontal lines reach right across the spread from left to right or top to bottom. This gives the grid a broken unfinished feel. At this point, all lines are the same colour and thickness.



5 By changing the measurement setting from Millimetres to Points you'll find it easier to keep track of the width of lines. Set the line width to 3 points by selecting all lines within each of the layers. Turn off the grid too.



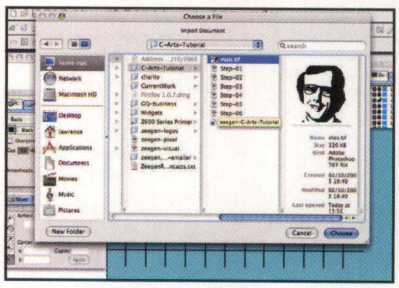
6 Double-click on the Rectangle tool and set the Corner radius to zero (we'll be working with curved corners a little later). Draw a rectangle into a layer placed at the bottom of the pile that reaches from corner to corner. Create a Fill Colour – this is your base colour, but it can altered later if necessary.

Part 2: Importing images into FreeHand

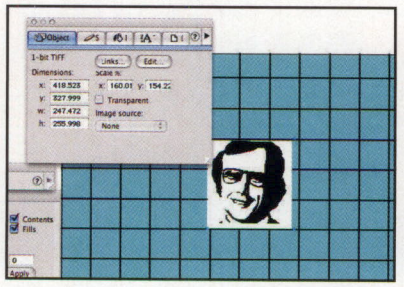
With such strong layout capabilities, *FreeHand* is ideal for working with images...

Black is black

A secret worth remembering: rather than using the black default, mix a richer darker black if your job is going to print. Create this with a mix of Cyan: 60 per cent, Magenta: 40 per cent, Yellow: 40 per cent and Black: 100 per cent. Ignore this tip if working for screen-only because it will make no difference at all.



1 Bringing elements and images into *FreeHand* is a straightforward process. Start by simply opening a new layer, as you won't want to confuse things later by having more than one element per layer. Locate the image man.tif from the disc. Go to File>Import to bring up the Import Document dialog.



2 Place the man onto the background grid image, making sure that your new layer is at the very top. At this point, you'll need to knock out the white background. Do this by checking the Transparent box in the Object Inspector. Remember to do this with any images that you import, if required.

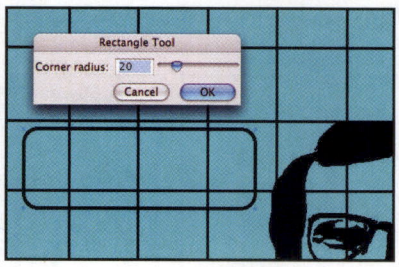
3 Next resize your man by dragging the corner of the image. Keep the Shift key down while you do this to ensure that you constrain the proportions. Here the man has been placed so that he fits well into the grid structure behind, although he can easily be shifted as more elements come into play.

Part 3: Creating vector elements and images

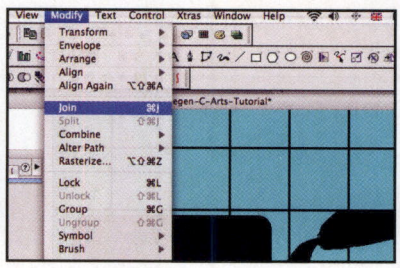
Even with limited drawing skills you can produce some finely tuned graphic images...

Vector know-how

Understanding the terminology can be a useful asset. A vector, for example, is actually a miniature database that stores information about the magnitude and direction of a line or shape. The term is often used to describe the line itself.



1 Going back to the Rectangle tool, this time double-click and set the Corner radius to 20 (key in the amount or use the slider). Next draw a rectangle to the left of the man.tif – this is the start of the speech bubble element.

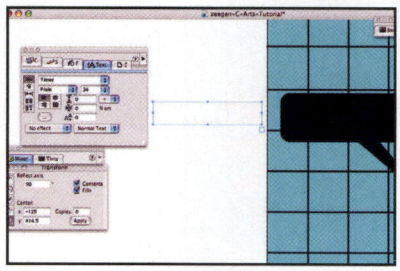


2 Next fill the rectangle with black. Into a new layer draw a triangle with the Line tool. Once you've done this, while ensuring that this is the only active layer, Select All and go to Modify>Join. You'll now find that the three lines are joined.

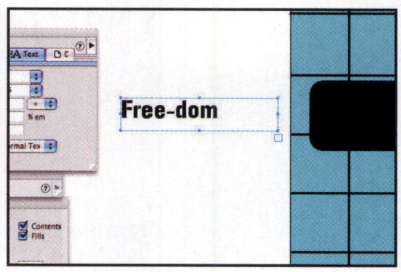
3 Fill this triangle with the same black as the rectangle and move it into position as the tail of the speech bubble emerging from the man's mouth. Make sure you don't leave any small gaps, by using the Magnifier to check the detail...

Part 4: Talking type

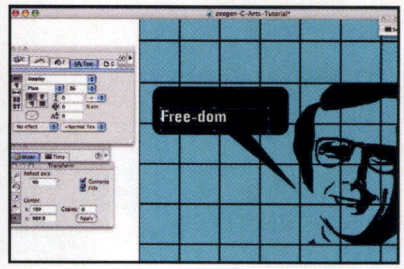
Handling fonts in *FreeHand* is another strong aspect of the application...



1 Using type in *FreeHand* is another simple yet effective procedure. Open a new layer ensuring that once named it remains above the speech-bubble layer. Click on the Text tool and drag the cursor to draw a box slightly smaller that your speech bubble.



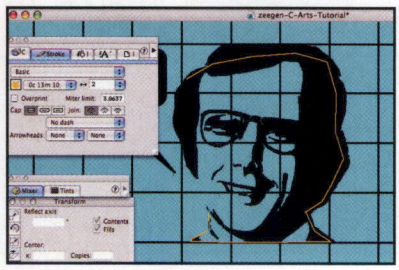
2 Key in the word 'Free-dom'. *FreeHand* will probably default to Times, but you can change the font simply by clicking on the Text Inspector and choosing a different font from the drop-down menu. Here we've chosen a stencil font called Gunplay, available from **[w]** www.fonts.com.



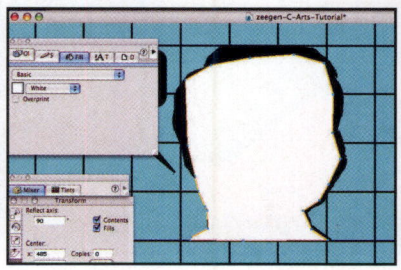
3 Highlight the text and change it from black to white and move it carefully into position over the top of the speech bubble. Here the text has been set to 36 point, but how it looks depends on the font you've chosen – go larger if you like...

Part 5: Adding colour in FreeHand

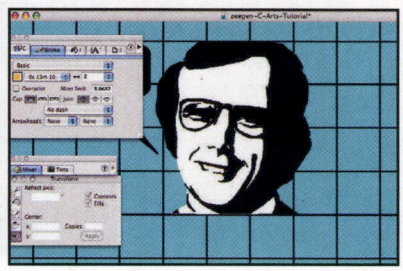
There are various ways of working with colour in *FreeHand* – be brave and experiment...



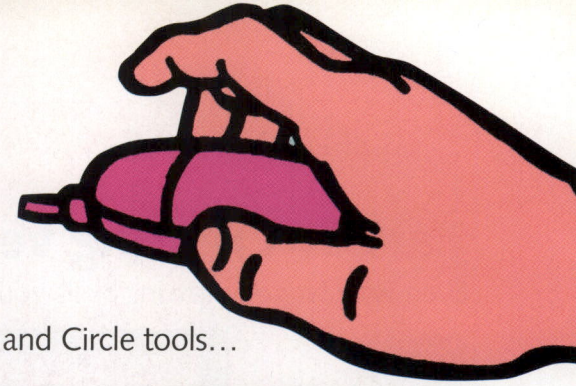
1 In a new layer, use the Line tool set to 2 point and in a colour that contrasts with the black. Roughly draw connecting lines that echo the outline shape of the man's head. Don't worry about getting the detail right because it won't be seen.



2 Once you've completed the loop around the perimeter of the man's head, simply Select All> Modify>Join and you'll be able to fill the shape with colour. Creative decisions about colour can take place when more elements have been added to the image.



3 Start to create some depth in your illustration by placing the layer beneath the man's head layer but above the grid layer. Remember at this point to remove the line with which you drew the colour fill shape or ensure it's the same colour as your fill.

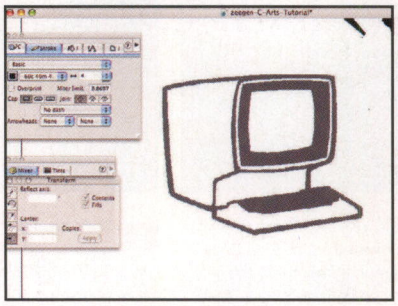


Part 6: Working with tools

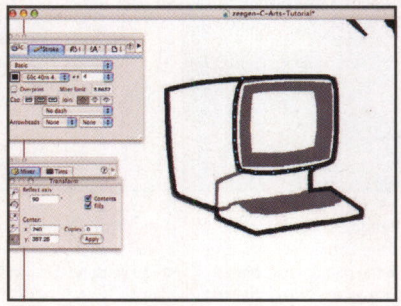
FreeHand offers tools for most jobs. Look at how to use the Pen, Polygon and Circle tools...

Drawing tools

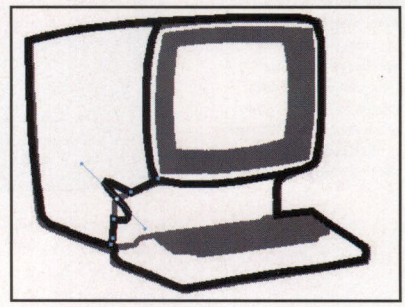
Pen, Pencil or Line tool? Spend time getting to know an application's features by practising with the tools to see what can be achieved. With various options for drawing in *FreeHand*, understanding the effects that can be achieved with each is important. Experimentation and education is the key to moving forward.



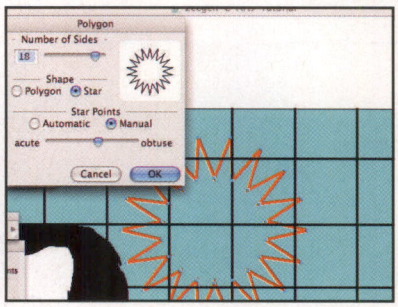
1 Import an icon or clip-art image of a computer to *FreeHand*. (You could use Threshold in *Photoshop* to convert a photographic image into pure black-and-white tones.) Place the layer under the visible working marker in the Layer panel and switch off other layers for a clearer workspace.



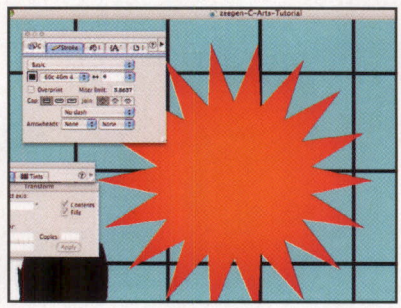
2 In a similar way to the drawing with the Line tool, start to recreate the line work from your image below. You'll need to create different aspects of the drawing into different layers so that you can control your colour fills correctly. Build the image up from a number of layers.



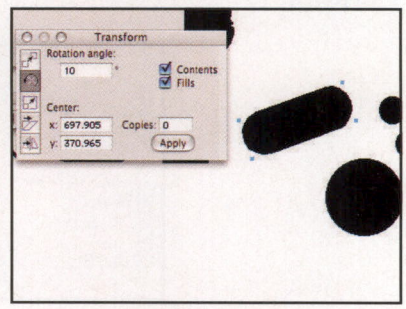
3 Using different line widths will help to create variations in the drawing, which helps even basic icon-style images. When you need to create curves, double-click one of the points and then carefully alter the angle by dragging the point's handles in a new direction. Practice makes perfect.



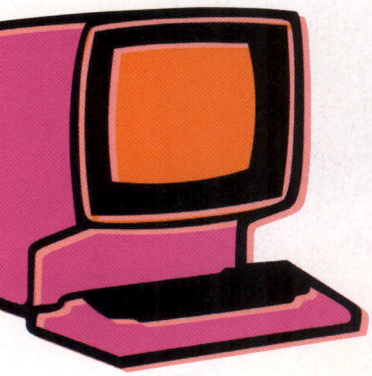
4 Create the starburst image by double-clicking on the Polygon tool and setting to Star with 18 sides and check Manual Star Points. The Acute/Obtuse slider can be adjusted for different effects, so experiment here to see what works best visually for you. Make adjustments until it's correct.



5 Fill your starburst with a Gradient Fill by choosing the Gradient option in the Fill Inspector. Choose the Fill that fans out from the centre and then decide on the colours that you want to create the merge of colours from. Here, orange mixes into red.



6 Using the Circle tool, draw a selection of pills in a new layer. Use the Rectangle tool with the Corner Radius set to 20 to create a lozenge and then use the Rotate tool in the Transform panel to rotate it by 20 per cent. Draw over, in a new layer, using the base colour to create the illusion of two halves.

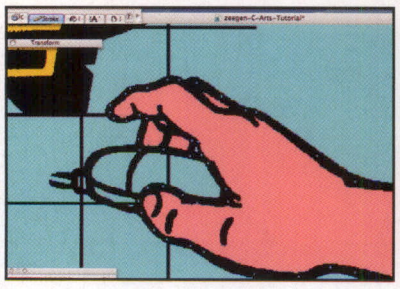


Part 7: Using your new skills

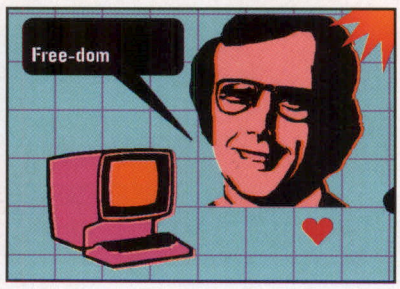
Use the techniques you've picked up to get the rest of the image under way...

CMYK or RGB

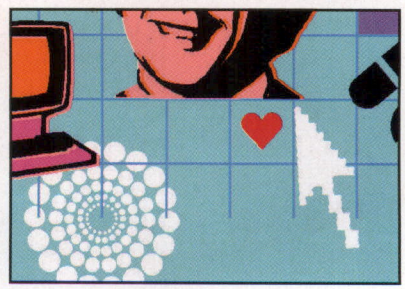
Your document may default to CMYK but switching to RGB is simple. Go to the Color dialog box and check the box that converts from one to another. Understanding the basic principles of colour can help, but the easiest rule-of-thumb is remembering CMYK for print and RGB for screen.



1 Import the hand-mouse.tif image from the disc and add a colour fill in the same way as you did with earlier images such as the man's head. In another layer, add colour to the mouse too. Import the building.tif and add colour in three layers and position it to the top right.



2 Duplicate the layer with the man's head in it. Place this layer beneath the original one and change the colour. Move this layer slightly to one side to create a mis-registration screen print look and feel. Create the same effect for the computer too. Import the heart.tif and colour it red.



3 The final elements are added at this stage. Import chair.tif, circles.tif, arrow.tif, case.tif and cursor.tif into the document then resize, re-colour and position them. Here, the Rectangle tool is used to create squares of colour that are placed under the grid in various colours. ca-p

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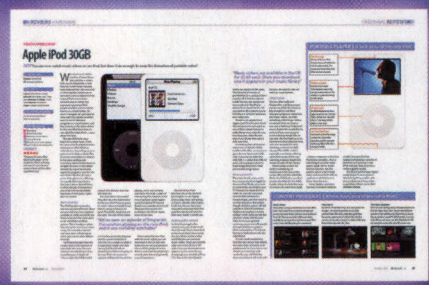

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All the latest Apple kit reviewed

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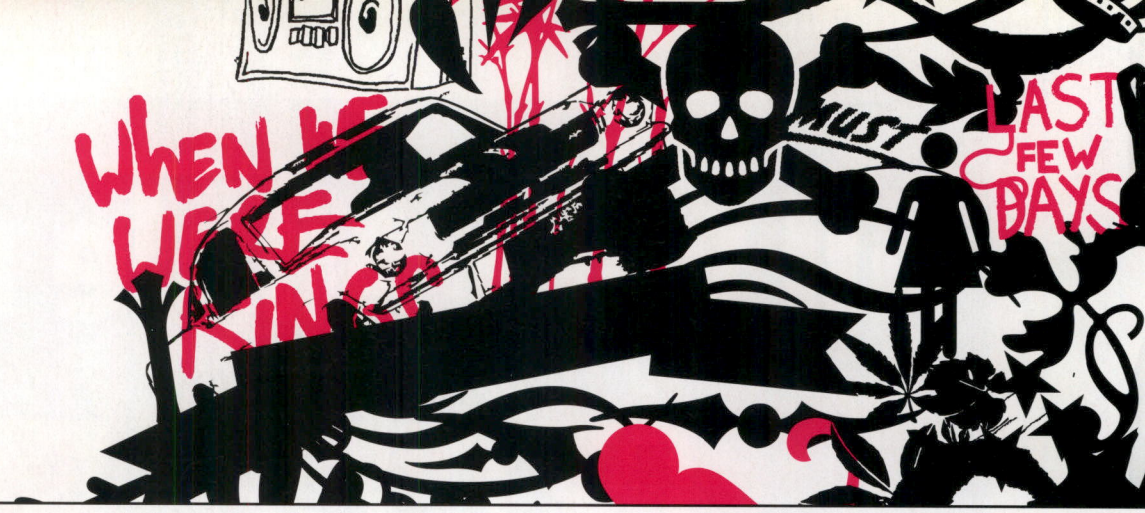


CD HIGHLIGHTS

Vector Studio 1
A 'Special Edition' of the superb *Illustrator* plug-in from Virtual Mirror; the commercial version sold for $129.

Illustrator CS2 video tutorials
A series of video tutorials giving you a sampling of Lynda.com's *Illustrator CS2 Essential Training* product.

FreeHand MX
A demo of Macromedia's flagship product for creating illustration and layout for print and the web.

20 EPS illustrations
These are taken from the vast libraries of vector-based imagery at Paulo Buchinho's website. (Full details p90.)

25 JPEG illustrations
A selection of superb print-resolution images from Jay Montgomery's online library. (Full details p90.)

Illustrator filter toolkit
A selection of plug-ins for great *Illustrator* effects.

Tutorial files
All the files you need to complete the magazine tutorials. These are supplied so you can try out our tutorials for yourself, and not for any other use. They are copyright and not for redistribution in any form.

PC & MAC CD-ROM

CD79

CD contents

Free software, plug-ins, tutorials and illustration resources...

FULL SOFTWARE! YOURS TO KEEP!

Vector Studio 1

Powerful *Illustrator* filters at your fingertips...

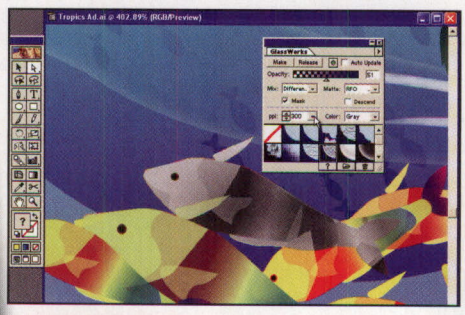
It's the *Photoshop* plug-ins that often grab the headlines, but there are also some professional add-ons for Adobe *Illustrator* that deserve attention. *Vector Studio* is our pick of the crop of *Illustrator* filters.

The tight integration offered by *Vector Studio* is immediately apparent: in the Morph Brushes toolbox, for example, you'll spot several new tools including Sculpt, Inhale, Exhale, Swirl, Scallop and Wrinkle.

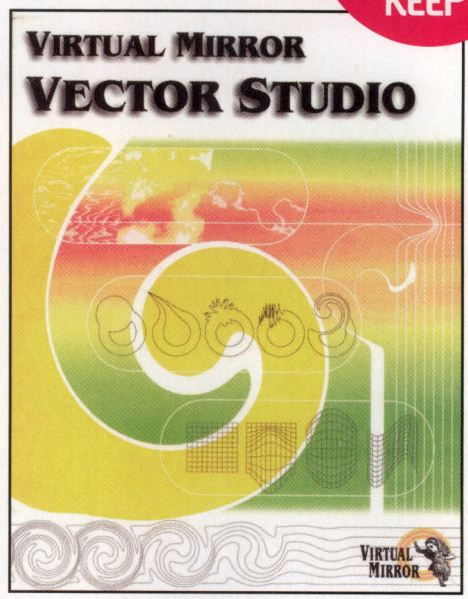
Other *Vector Studio* palettes are difficult to spot because they're designed to fit right in with the *Illustrator* interface. One of these is Envelope Mesh, which assists with object distortion and adds to Adobe's own under-developed Free Distort tool. There's also the oddly named Selection Hat palette, the main use of which is to store and restore named selections.

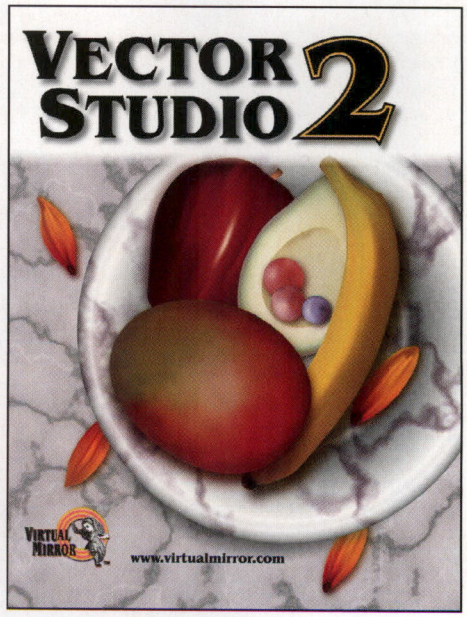
These are just some of *Vector Studio's* vast array of utilities, but you can explore it in your own time and discover a wealth of features to make your illustrating life easier. See page 92 for a guide, and details of how to get your serial number, absolutely free of charge.

Also on this month's CD is a demo of *Vector Studio 2*. This suite of Adobe *Illustrator* plug-ins brings designers stunning creative filters and 'can't do without' workflow tools. *Vector Studio 2*'s eight plug-ins include powerful shape-editing tools, elegant texturing facilities, intuitive and interactive colour editing, and workspace management.



More info... www.virtualmirror.com





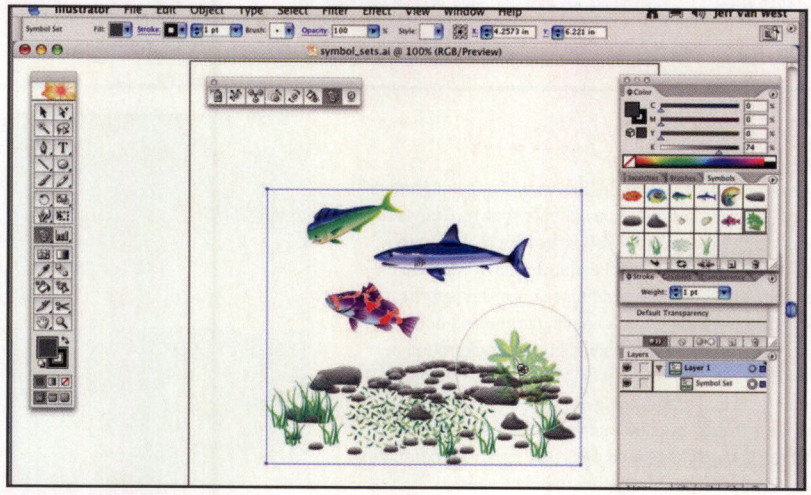
Illustrator CS2 video tutorials

Learn more about Adobe's vector-creation software with this great training sampler from Lynda.com

Jeff Van West presents 60 minutes of training from Lynda's *Illustrator CS2 Essential Training* product. Follow these free tutorials to *CS2's* new features: Live Paint, Gradient Mesh, Open Type and Symbol Sets.

The QuickTime movies show new and intermediate users how these simple concepts work together and how they relate to the complete suite of *Illustrator* tools. The full training, of which these clips are just a taster, begins with basic drawing, colouring and editing, then advances to transparency, type, advanced path tools, special effects, and much more. Also included are tips and specific examples that teach users how to improve workflows and maximise productivity.

This training is great for both experienced *Illustrator* artists and novices. Experienced illustrators can go directly to the sections on *CS2's* new features, while beginners can follow through all the tutorials. Exercise files accompany the full retail version of the training, allowing you to follow along and learn at your own pace.



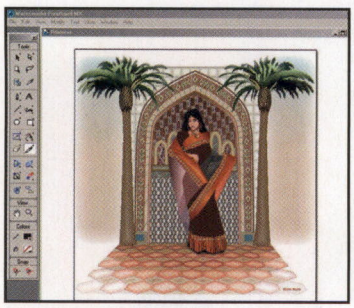
More info... www.lynda.com

FreeHand MX

Try out this demo of Macromedia's software to design visually rich graphics for print, the web and more...

This quality software demo has been put together to help you become a true publishing professional. It enables you to create sophisticated designs and illustrations that can be repurposed for print, the web and *FreeHand's* sister product, Macromedia *Flash*. *FreeHand MX* can be used for storyboarding, creative design and even multi-page document production and editing.

MX is the latest version of *FreeHand* and it offers a streamlined interface, seriously enhanced formatting, expanded toolset and improved integration. Load it up and try Macromedia's flagship vector-drawing application for free.



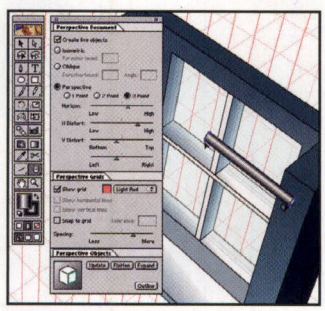
More info... www.macromedia.com

Illustrator filter toolkit

Expand the options offered by *Illustrator* with these great add-ons...

Also included on this month's disc are a number of great plug-in demos to help you achieve your creative goals. Our pick of the bunch is *FILTERiT* from CValley, a plug-in suite for Adobe *Illustrator* that features a number of unique effects to use in your print, multimedia, web or video projects. It enables you to create complex vector effects using tools such as 3D Transform, Fractalise, Broom, Craft and Lens.

Another plug-in on the disc particularly worthy of mention is *Perspective* from Hotdoor, which gives you a complete dimensional drawing environment for Adobe *Illustrator*. Use it to make realistic compositions with isometric, oblique and perspective objects over adjustable background grids.



More info... www.cvalley.com, www.hotdoor.com

COMPUTER arts projects INTERACTIVE

CD contents: Free illustrations

On this month's disc, you'll find 45 royalty-free images for use in your illustration projects...

Jay Montgomery

Based in Atlanta, Georgia, illustrator Jay Montgomery has been commissioned by clients such as Guinness, Roadway Express, *The Wall Street Journal*, Cartoon Network and more. His illustrations have adorned the covers of over 35 different magazines. Jay approaches each job with the client's needs in mind and doesn't conform to a consistent style, but his background in traditional art means that he likes to make his digital paintings look traditionally rendered. "Most of my early work is in oils, but now I can achieve a similar look which is much faster and easily edited in the computer using my own special techniques," he says.

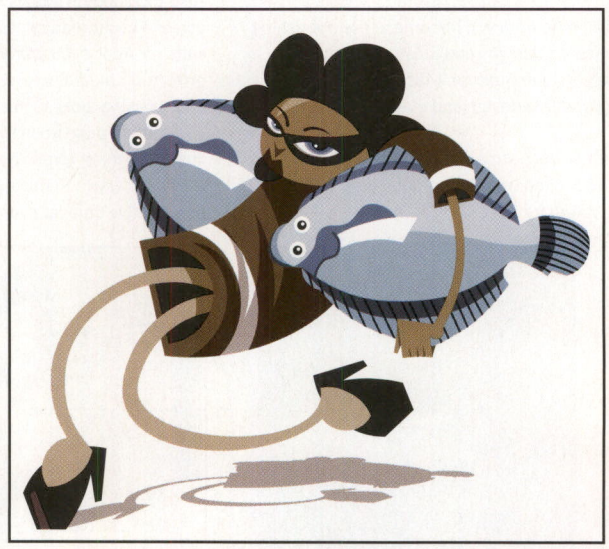
Jay has provided 25 JPEGs for you to use in your projects. They are not for resale.

More info... www.jaymontgomery.com

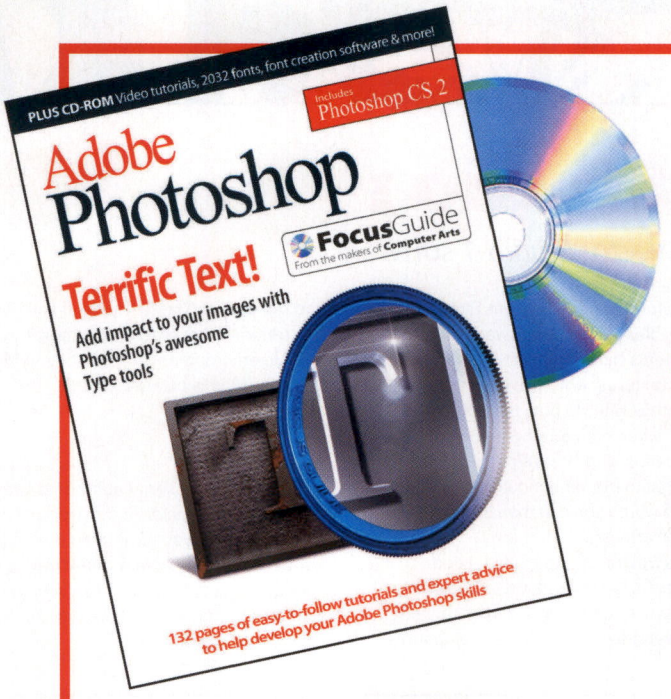
Paulo Buchinho

Paulo Buchinho is an illustrator and graphic designer with more than 23 years' experience in creating art for print and the web. He currently freelances for several Portuguese newspapers and magazines, and works as a cover artist for Centro Atlântico. He is represented by online agencies Artizans ([w] www.artizans.com) and ImageZoo ([w] www.imagezoo.com).

Paulo has supplied 20 EPS files for you to use in your work. These images are not for resale.



More info... www.paulobuchinho.com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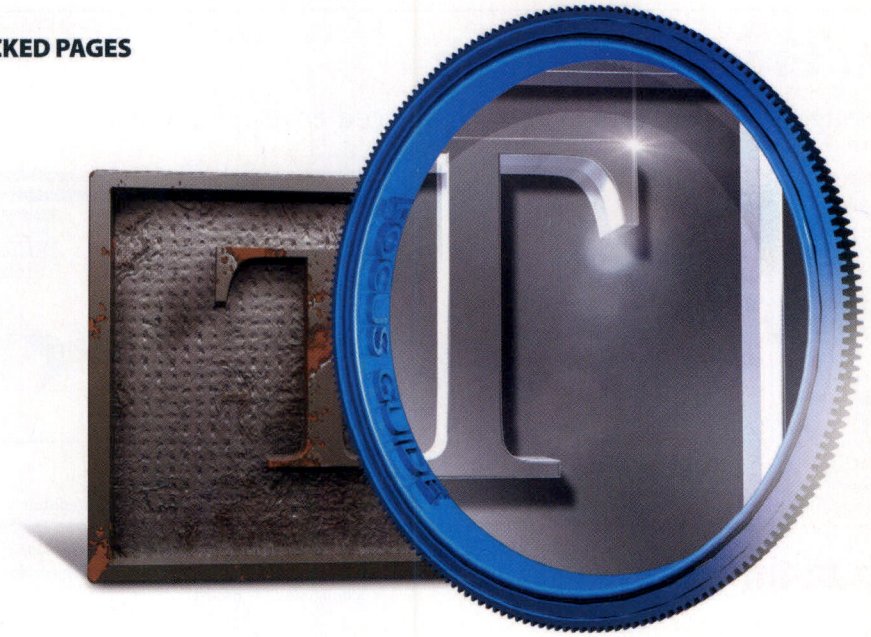

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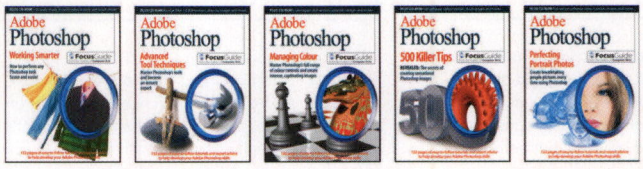

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On your CD Vector Studio 1

Find out how to use the powerful features in your free *Vector Studio 1* software...

Adobe *Illustrator* has a nice feature set, but sometimes applying those features can be a lot harder than it's supposed to be. Virtual Mirror's *Vector Studio 1* is a collection of plug-ins that build on those features to make them easier to use, as well as more powerful.

Four in one

The four plug-ins that make up the *Vector Studio 1* suite are as follows: Envelope Mesh, which builds on *Illustrator's* Gradient Mesh tool to distort shapes; Gradient Factory, which enables you to build swatches of new gradients based on existing gradients; Gradient Textures, which gives you access to the more subtle shading of image-based texturing, while maintaining resolution independence; and GlassWorks, which enables you to use object outlines to define regions to which you can then apply *Photoshop* effects.

To use Vector Studio 1, you'll need *Illustrator 8* or *9* for Windows, or *Illustrator 8*, *9* or *10* if you're on the Mac. Unfortunately, the Mac versions are not OS X-compatible and run only in Classic mode. If you have *Illustrator 10*, that means launching the Classic environment or restarting in Mac OS 9, if your Mac is capable of doing that.

Serial number

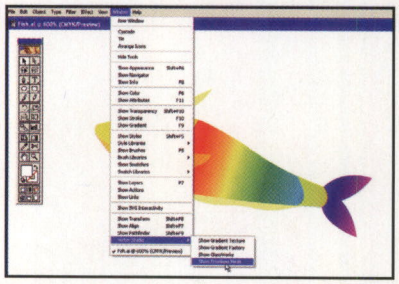
You'll also need a serial number to get your free version of *Vector Studio* working. To receive this, all you have to do is visit **[w]** www.virtualmirror.com/computerarts, enter your details and Virtual Mirror will send you your own personal serial number. You won't have to pay a penny for this.

Part 1: Envelope Mesh

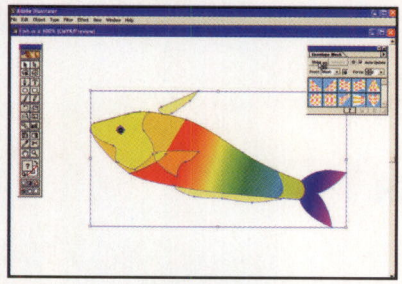
Send a message to your clients with this enhanced enveloping tool...

System requirements

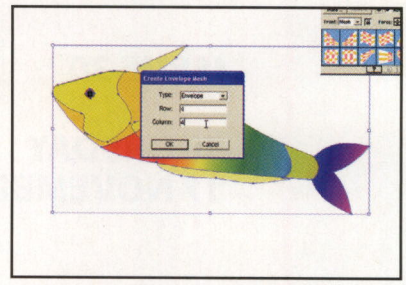
This is what you'll need to run *Vector Studio 1:*
6MB of hard disk space; 32MB RAM (128MB recommended); CD-ROM drive; 50MB of hard disk space for working with large images.
Windows: Pentium or faster; Windows 95 or later; Adobe *Illustrator 8.0.1* or later.
Mac: PowerPC processor; OS 7.5-9.x; Adobe *Illustrator 8-10*; not compatible with OS X unless *Illustrator* runs in Classic mode.



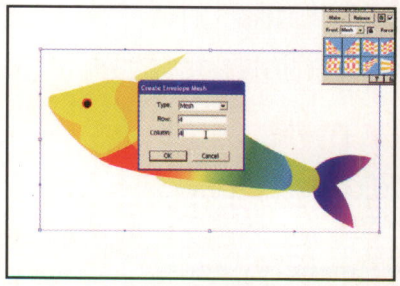
1 Envelope Mesh is a handy tool for distorting objects. Like all the tools in *Vector Studio*, it has its own palette which is available through the Vector Studio command near the bottom of the Window menu. Choose Show Envelope Mesh to get the Envelope Mesh palette.



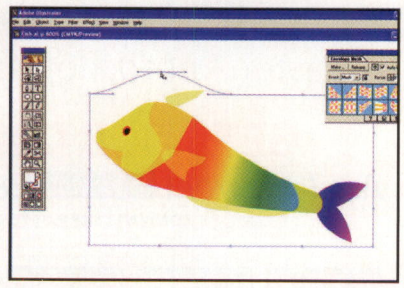
2 Now select the path object, group or compound path that you want to distort. There are two ways to apply a distortion. The first is to click on the Make button in the Envelope Mesh palette. This will bring up a dialog box for configuring the distortion.



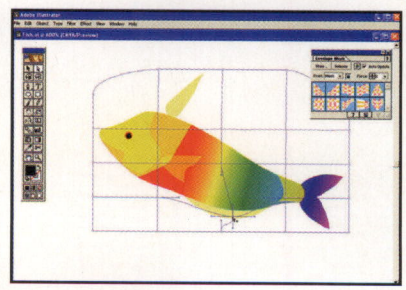
3 You'll be asked what kind of distortion you want to apply. An Envelope distortion encloses the object you've selected with a rectangle. This rectangle will have a number of control points which you specify using the Row and Column fields in the dialog box.



4 Alternatively, you can select a Mesh distortion. This will place a rectangular grid over the object with control points at every intersection. You will get more local control of distortions with large numbers of rows and columns, but better results with small numbers.

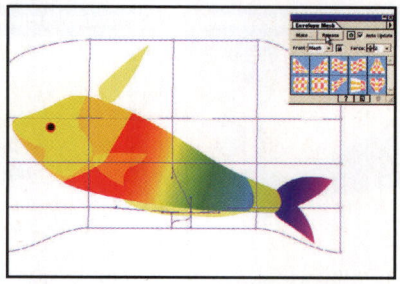


5 You can now use the Direct Selection tool to select control points. With both the Envelope and Mesh distortions, you can move the points on the outside of the rectangle to change the object's shape. If the shape doesn't distort enough, you can increase the Force number in the palette.

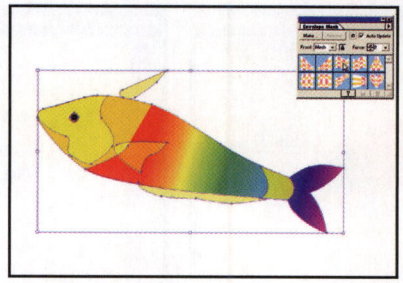


6 With the Mesh distortion, there will also be control points inside the rectangle that you can move. If you want to edit the object but the rectangle is in the way, you can change the layer order using the Front menu in the palette.

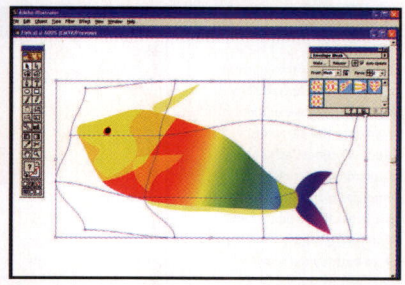
Envelope Mesh continued...



7 When you've finished editing the mesh, use the Front menu to move the art above it. Click the 'Lock other' icon – the padlock – to prevent any further edits. Or, if it's all been a big mistake, click the Release button to dump the changes and the grid.



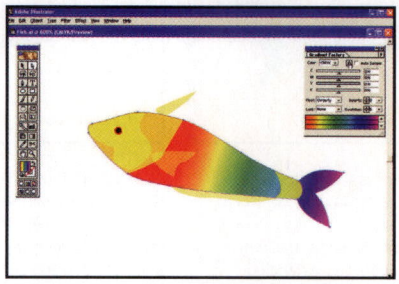
8 The other method of applying distortions is to click on one of the preset envelopes at the bottom of the palette, instead of the Make button. There are ten preset envelope meshes: if you don't like one, the trash icon at the bottom deletes any that you've selected.



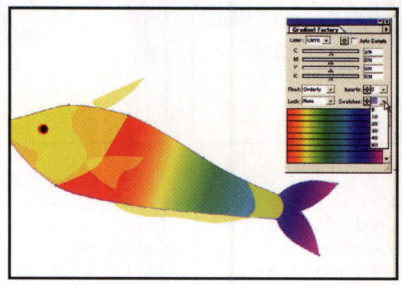
9 If you create a distortion that you'd like to be able to use in future, you can click on the pad icon at the bottom of the Envelope Mesh palette to save it. You'll get to name it, but its icon will always reflect the distortion you've created, making it easier to pick the effect you want later.

Part 2: Gradient Factory

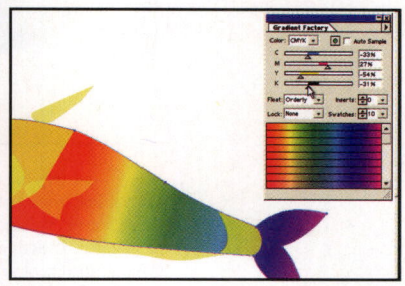
Experiment with a gradient and then turn it into a whole set...



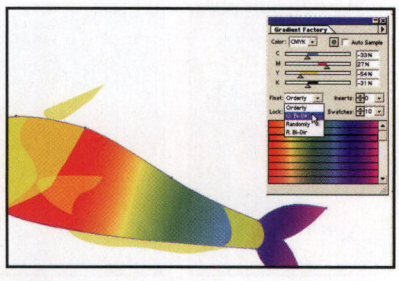
1 Gradient Factory is an easy way to improve an existing gradient you already have in *Illustrator*. To use it, open its palette, then select an object that has a gradient. Click on the green button in the palette to sample the gradient.



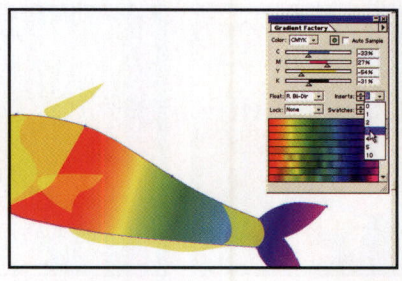
2 The palette will then fill up with a number of swatches based on that gradient. How many swatches you get depends on the number you've set at the bottom of the palette in the field usefully entitled Swatches.



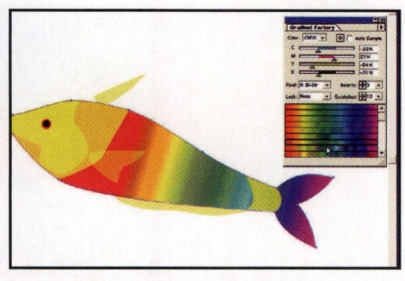
3 Use the sliders in the middle to alter how the gradients change. You can pick the sliders' colour space using the Color menu at the top. That won't change the colour space of the whole document, only how you choose colours.



4 You can alter how each of the swatches changes when you make these adjustments using the Float menu. The options are 'orderly', 'randomly', 'orderly bi-directional' and 'randomly bi-directional'. Experimenting with them is easier than trying to understand them. The sliders only affect the swatches with the 'bi-directional' options set.



5 The Insert control specifies how many inserts there should be between each stop in the sampled gradient. If you increase the number, you'll get more variation in the gradient, but the gradient can look less smooth as a result. There's a maximum of 50 stops and inserts in total.



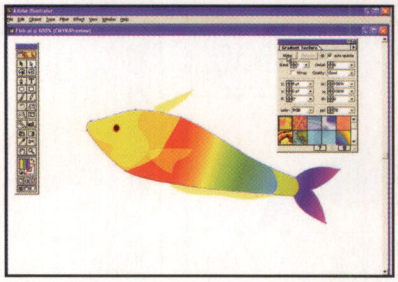
6 You can use the Lock menu to lock the original stops or the inserts while you experiment. When you've made a swatch you like, click on it to apply it to the current object. The palette retains the swatches until the next time you click the Sample button.

Part 3: Gradient Textures

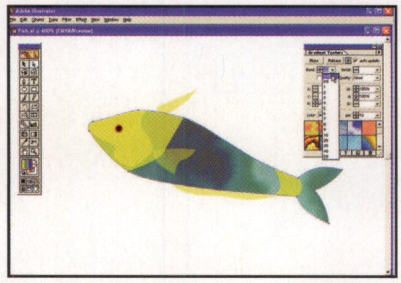
Wish you could make vector textures that are as good as images? Now you can...

Auto-update

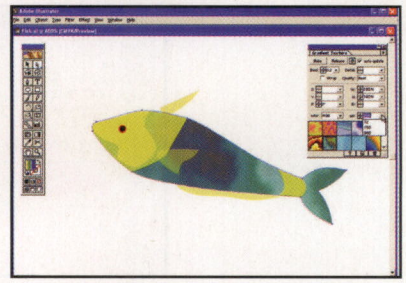
Most of the tools in *Vector Studio* have an Auto-update checkbox. This applies any changes you make in the palettes to the currently selected objects as soon as you make them. If your computer is too slow to keep up, uncheck this box. Then, when you're ready, click the green button next to the checkbox to apply any changes you've made.



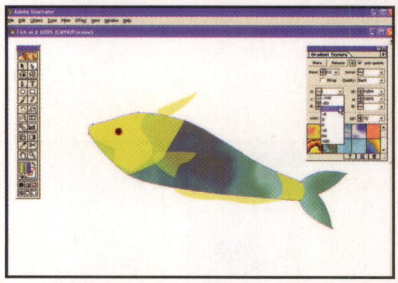
1 The Gradient Textures feature uses cunning sleight of hand to create gradients that look as good as images yet are resolution independent. To start, just select an object (not text or an image) then click on the Make button in its palette to create a texture based on its gradient.



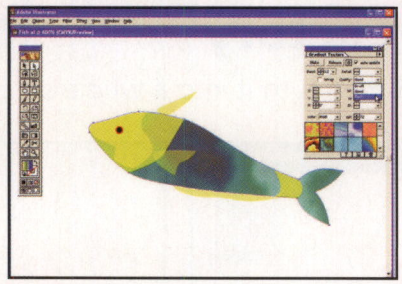
2 You can now customise the texture. The Band control determines the range of colours by using a set of colours from the centre of the texture's original gradient. Pick '1' to use the entire gradient. Higher numbers remove detail from the texture; lower numbers reduce the colours used.



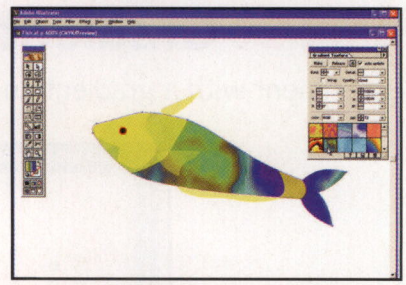
3 Although the textures are image-based, they behave like vectors for most operations. You can still alter their resolutions using the ppi menu. A low resolution means you can work more quickly and can produce some interesting textures; a high resolution is clearer and more detailed, but harder to render.



4 You can shift the texture using the other controls in the palette. 'R' rotates, 'X' and 'Y' move it within the object, while 'W' and 'H' scale the texture. 'ID' adds a random offset to the texture. Experiment with these because they can introduce plenty of variations.



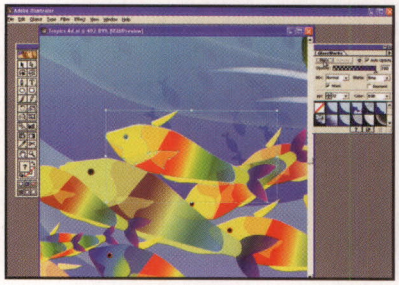
5 If the chosen texture's gradient has abrupt changes, you can use the Quality control to smooth them out. You'll need to set it to Good or Best, especially if you click the Wrap box, which affects how large Band numbers are handled.



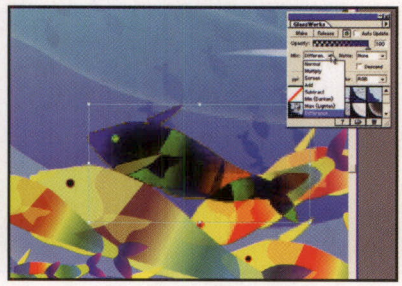
6 As with Envelope Mesh, there are some preset textures available at the bottom of the palette. You can apply these to the currently selected object just by clicking on them. Add one of your own textures using the notepad icon at the bottom.

Part 4: GlassWorks

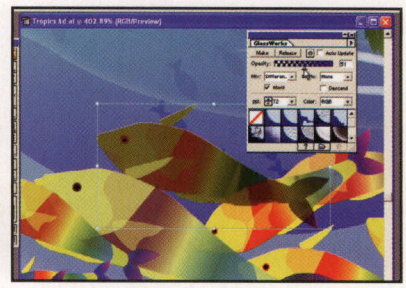
Apply *Photoshop* filters to an area, using an outline as a boundary...



1 GlassWorks turns any object into a 'lens' for *Photoshop* effects. A GlassWorks object will affect any object beneath it, blending with it according to your settings. As in the case of the other tools, activate its palette first, then select an object and click Make to use it.



2 The Mix control should be familiar to you if you use *Photoshop*. It provides a way for you to specify how the object should interact with the artwork below it, by taking the object's colours and combining them with the artwork's colours. The Difference setting is particularly effective.

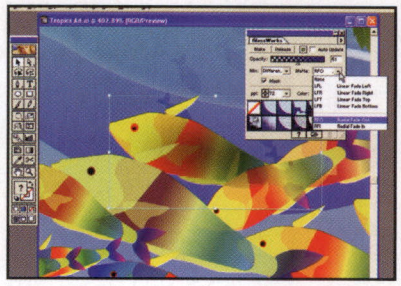


3 The Opacity slider determines how much a lens object or effect will show up on the screen. At full opacity, only the lens effect will appear, but at lower settings, less of it appears and more of the background shows through.

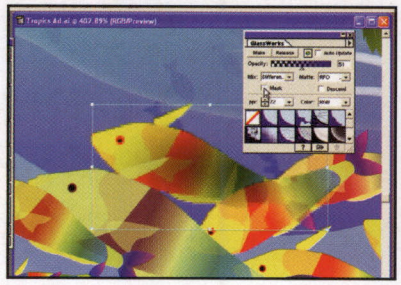
GlassWorks continued...

Working with text

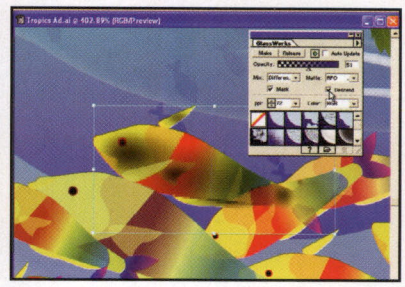
Most *Vector Studio* tools work with path objects, groups and compound paths. To work with text, you'll need to convert it to a group of paths first. However, since the Type menu's Create Outlines command does not group the outlined letters, it's better to use the Expand command in the Object menu.



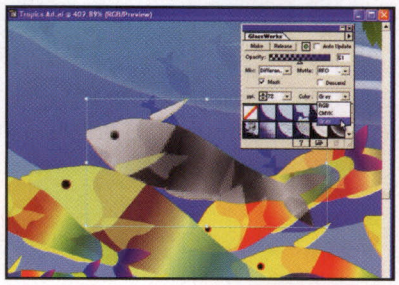
4 Similarly, the Matte control provides a way to create a semi-transparent object with varying opacity. The linear options in the menu make the transparency vary from one edge of the object to the other, while the radial ones make it drop off or increase from the centre outwards



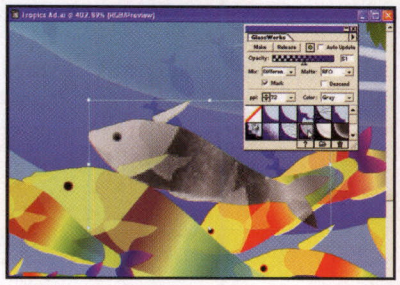
5 The Mask control enables you to vary how the edges of your lens affect the underlying artwork. With it turned off, the area beneath the entire bounding box will be rasterised, but the vector edges of objects outside the object's area will be preserved.



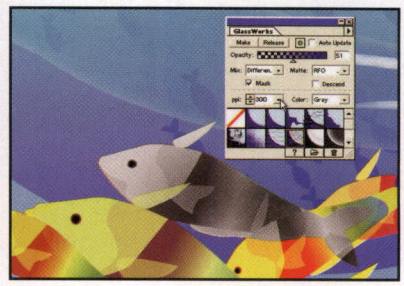
6 The Descend control enables you to treat groups of objects differently. With Descend turned off, the group is treated as one unit. With Descend turned on, all the objects in the group will be different lens objects. This will increase memory consumption, so use it sparingly if you're short of RAM.



7 You can also shift the object into a different colour mode. This is handy if you're using certain *Photoshop* filters that won't work on CMYK graphics, for example. Or if you prefer, you can shift the entire object into greyscale to make it stand out from the rest of the shoal.



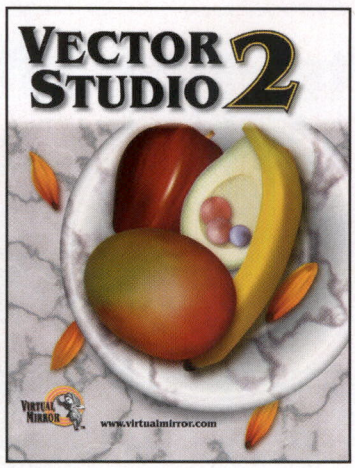
8 As well as simple overlays, GlassWorks can use the *Photoshop* filters available to *Illustrator*. Its Action Chooser is a graphic representation of the actions available in the *Illustrator* Actions palette. Click on one to apply it through the GlassWorks object you've created.



9 The Resolution menu lets you determine the quality of the raster image you're producing. Keep the resolution low on slower machines because GlassWorks can be quite intensive when dealing with large objects. As well as the three built-in resolutions, you can type in your own preferred resolution for the final result.

Ordering version 2

To order a copy of *Vector Studio 2*, simply visit Virtual Mirror's website at **[w]** www.virtualmirror.com and follow the links to their Order Center to order by phone, or go to **[w]** www.hotdoor.com to buy online. **Note** that the version of *Vector Studio 1* on the *Computer Arts Projects* cover disc is a special edition (the commercial version includes Adobe plug-ins which we do not have a right to redistribute), and does not qualify for discount upgrade pricing.



Upgrade for even more power!

An updated bundle can be yours for just $129

The new *Vector Studio 2* brings you an enhanced suite of eight plug-ins including powerful shape editing and texturing tools, workspace management and more. It's fully compatible with *Illustrator 9, 10* and *CS* (Mac OS 9, OS X and Windows), and available right now!

Vector Studio 2 includes *Illustrator CS*- and Mac OS X-compatible versions of Gradient Factory and Gradient Texture, plus these great tools:

- **Palette Shepherd** – save multiple snapshots of your *Illustrator* working environment that you can recall instantly.
- **Direction Handler** – Edit multiple path direction points simultaneously. Use symmetry snapping to edit one half of your design while the other half is adjusted automatically.
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- **Wrinkle Remover** – paint out extra control points while preserving the overall look of curves – great for cleaning up raster-to-vector conversions. ca-p

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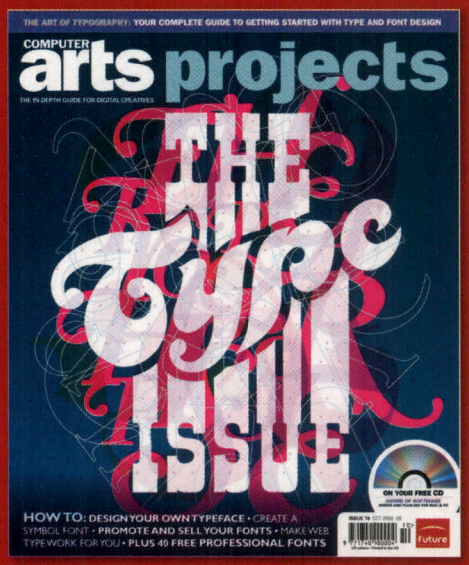
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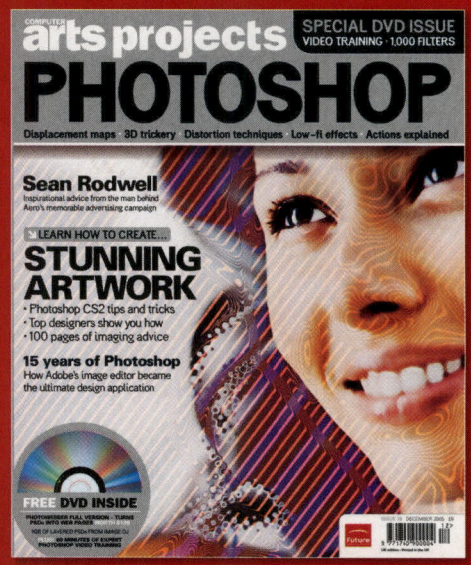
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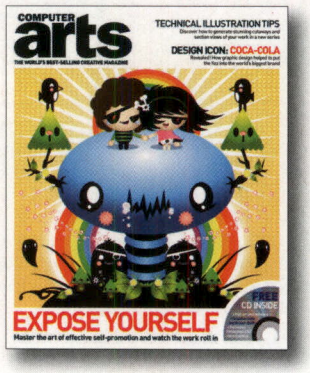

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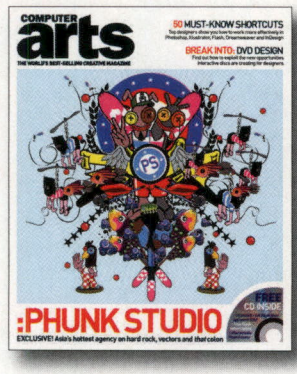

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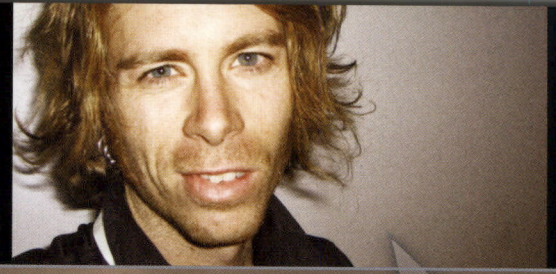

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